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OUR BIG FALL BOOK PREVIEW

# Saturday Review

OCTOBER 1985 $2.50

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More than just a pretty face

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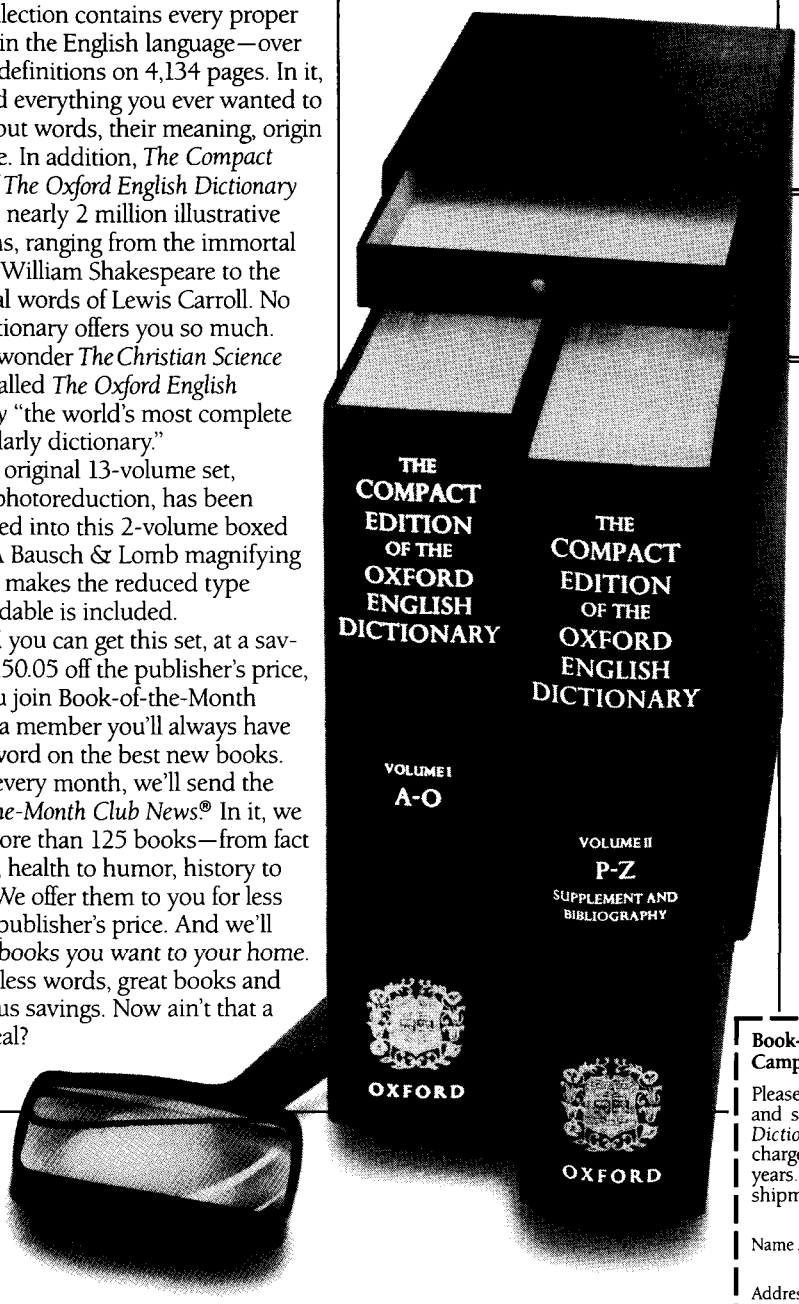


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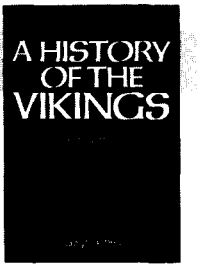


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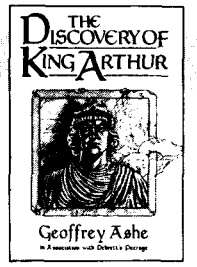


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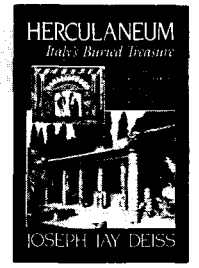


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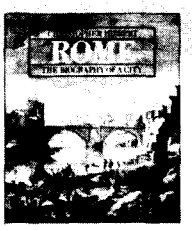


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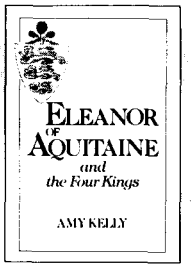


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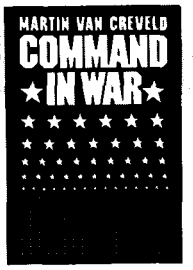


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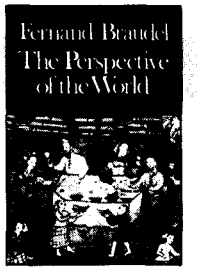


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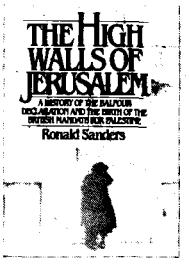


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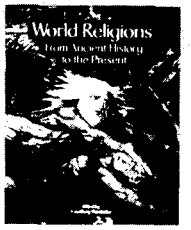


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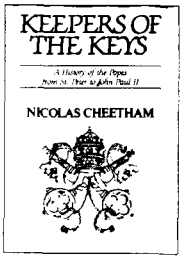


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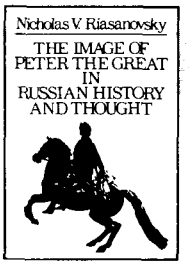


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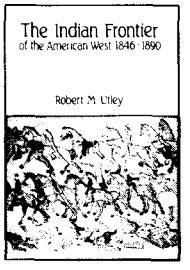


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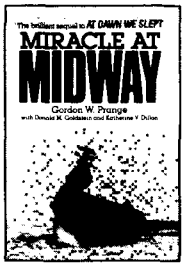


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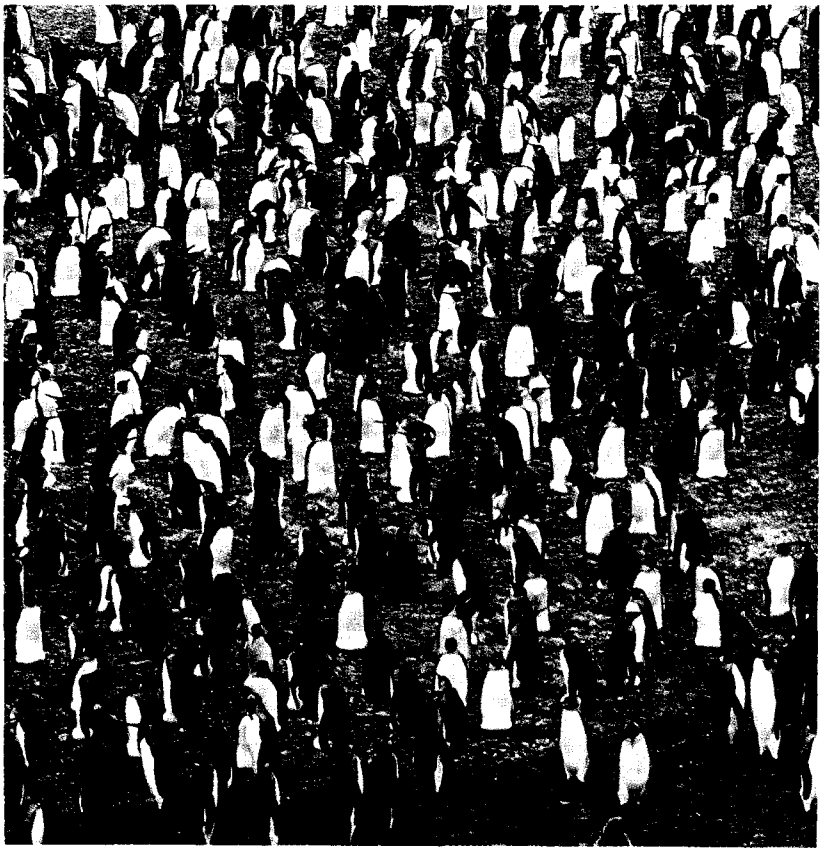
**75** Jean-Luc Godard's controversial new film *Hail Mary* was condemned by Pope John Paul II himself. Find more film and furor inside.

**78** L.A.'s Fuzztones serve up a platter that looks back to the sixties. Other vinyl words touch on R.E.M. and Talking Heads, among others.

**11** Wayne Thiebaud burst onto the scene in 1962 with his sensuously textured paintings of frosted confections and displays of delicatessen foods. His work is now on tour, beginning September 12 in San Francisco. For more details, see "Briefings."

**23** A picture is worth a thousand birds: Less than one in a million Americans ever visits Antarctica. The adventurous and classy Society Expeditions of Seattle is planning several luxury Southern Polar cruises from November to January, with stops at the Falklands and Tierra del Fuego on the way. For information call (206) 324-9400. More travel "Destinations" in "Briefings."





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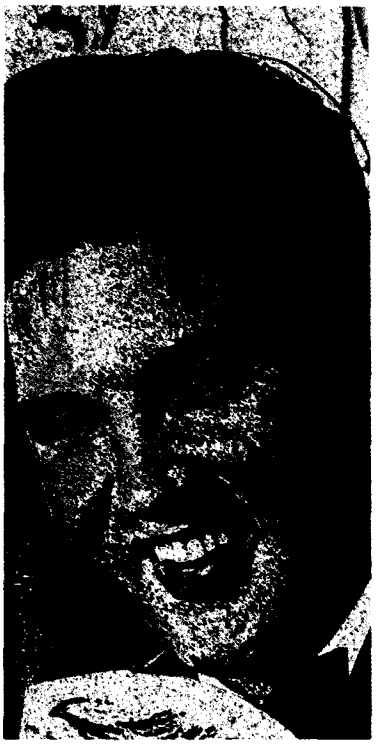

**44** Priscilla Presley tells about her twelve years with the King in one of this fall's new books. Our Fall Preview details more new releases.

# Saturday Review

September/October 1985


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John Denver Grows Up


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SATURDAY REVIEW (ISSN 0361-1655) is published bimonthly by SATURDAY REVIEW LIMITED PARTNERS. David L. Simpson II, Paul Dietrich, general partners at Suite 360, 214 Massachusetts Avenue, N.E., Washington, D.C. 20002 (202) 547-1106. Subscription price in the U.S. and its possessions: one year—$16.00; two years—$30.00; three years—$44.00 (*Additional postage*: Canada and Pan-America—$5.00 per year; all other countries—$10.00 per year). Vol. 11, No. 5, September-October 1985. Back issues $2.50 each, plus $1.00 postage and handling. Second class postage paid at Washington, D.C. and at Merrifield, Virginia. POSTMASTER: Please send address changes to Subscription Department, SATURDAY REVIEW, P.O. Box 10010, Des Moines, IA 50340.


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# THE EDITOR'S EYE

*by Frank Gannon*

## A NEW SEASON

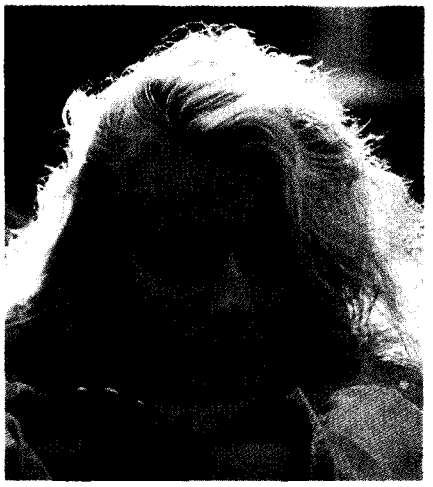
THERE IS SOMETHING UTTERLY ENERGIZING about the beginning of each fall season—clothing, thinking and living take on an invigorating crispness. This issue of *Saturday Review* attempts to capture and convey some of this excitement. Since we started out sixty-one years ago as the *Saturday Review of Literature*, we feature several pages previewing some of the major and/or most interesting books scheduled for publication between now and the end of the year.

The young lady with the book on our cover is, of course, Daryl Hannah. Her film for this season is *The Clan of the Cave Bear*, based on Jean Auel's book. Set at the dawn of time, apparently even before people spoke Basic Rock, it is entirely without dialogue. (Incidentally, Crown has announced for November Auel's new book in the *Clan* series, *The Mammoth Hunters*.)

Daryl made her screen debut in Brian De Palma's *The Fury*. She made impressions in *Hard Country* and *Blade Runner*, and became a superstar as the mermaid in *Splash*. She also graced the otherwise avoidable *The Pope of Greenwich Village*. She epitomizes the kind of resonant presence that audiences are looking for today. She has the dimensions of intelligence, character, wit and sex appeal that make her more than just a pretty face. The cover photograph was taken for us in Los Angeles by Peggy Sirota (Hair and makeup by Alphonso Noe/Cloutier; styling by Gemina/Cloutier).

...

The core of this issue is the "Bright Lights, Big Season" section. All the photographs are by Richie Williamson, a young Texan who has made a strong mark on the New York scene over the past several years. As Richie himself puts it, he is "currently pursuing his career in New York City, there finding reality far more diverse and interesting than fantasy could ever be." The textured technique of his photographs requires and repays close study. He "works" the image every step of the way according to the mood he feels the subject expresses, or the mood he wants to create. Richie's work appears frequently in *Interview* and *Details*; he recently exhibited his photographs at the Halbromm Gallery in Tribeca, which is a long way from Midland.



PEGGY SIROTA

*Hannah*

*Williamson*

*Benitez*

...

Our Saturday Review Gallery shows the unusual work of Zuleyka Benitez. Born in 1951 in the Panama Canal Zone, she grew up around the world as an Army brat. She received her B.A. degree at Virginia Polytechnic Institute and State University, and her M.F.A. from Louisiana State University. She feels that her work reflects the general process of acculturation. "It's a collection of intercultural images and frozen moments juxtaposed with titles," she explains.

Zuleyka Benitez now lives in Chicago. In November, there will be a major exhibition of her work at the Union League Club there.

Among the authors new to *Saturday Review* this issue are Alice Steinbach and Robert Parucha.

Steinbach, who profiles the new John Denver, is on the staff of *The Baltimore Sun*. Earlier this year she won a Pulitzer Prize for her story about the remarkable life and accomplishments of a young blind boy.

Robert Parucha, who reviews a controversial book about China, will be familiar to afternoon TV viewers of CBS's *The Young and the Restless* as Matthew Miller. Parucha received bachelor's and master's degrees in East Asian studies from the University of California at Santa Barbara and has maintained a lively interest in the history and politics of the region, despite the absence of a Chinese restaurant in Genoa City.

The cartoons in this issue, with their plays on book titles, are all from *Punch*, and all by an American, Bud Grace.

...

So as this summer recedes into memory, and before you rush outside to start sniffing the air for the tangy scent of leafsmoke, sit back, relax and enjoy our guide to the best of autumn '85. SR

DAREK MALCZAK



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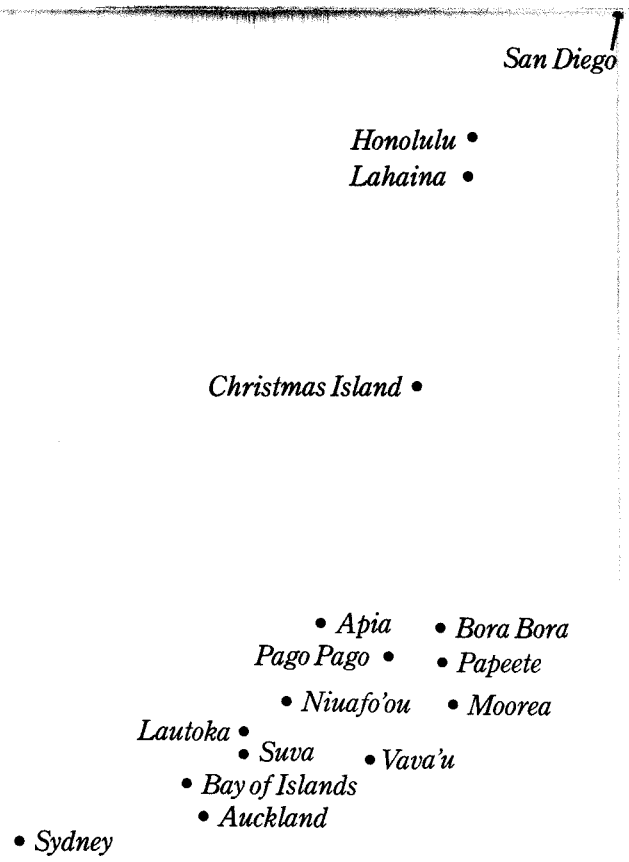


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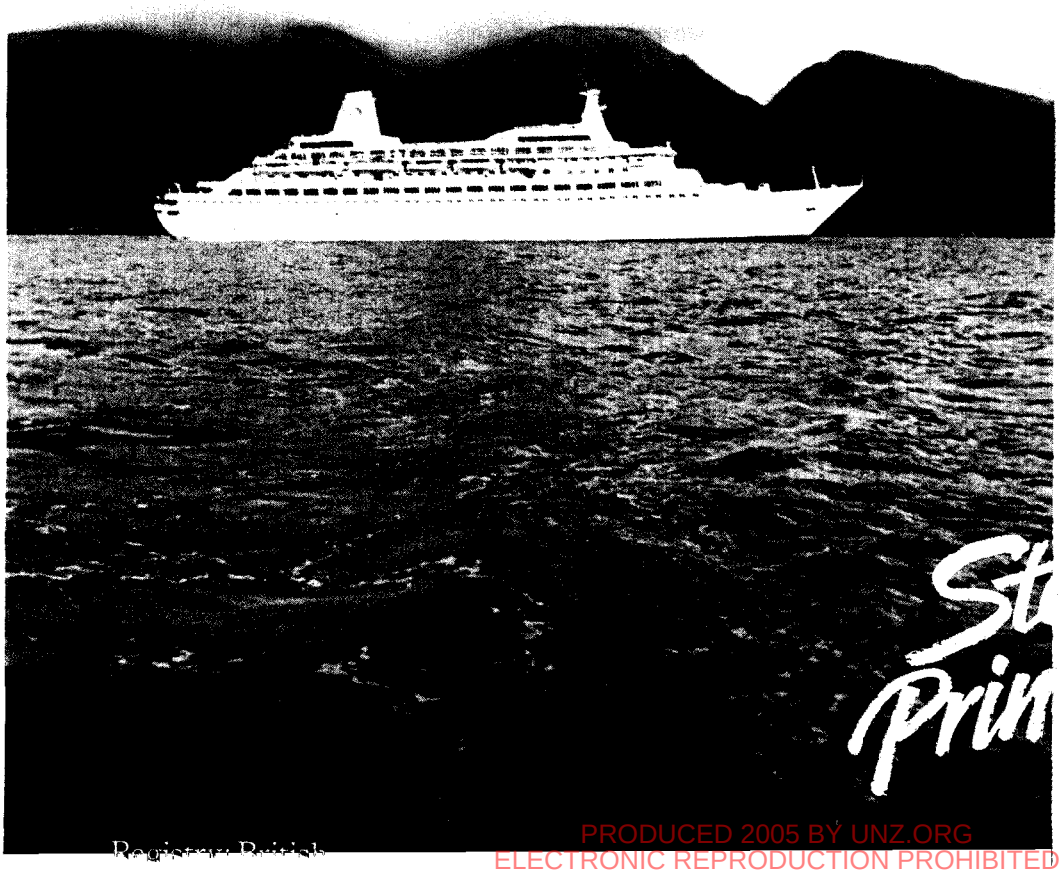

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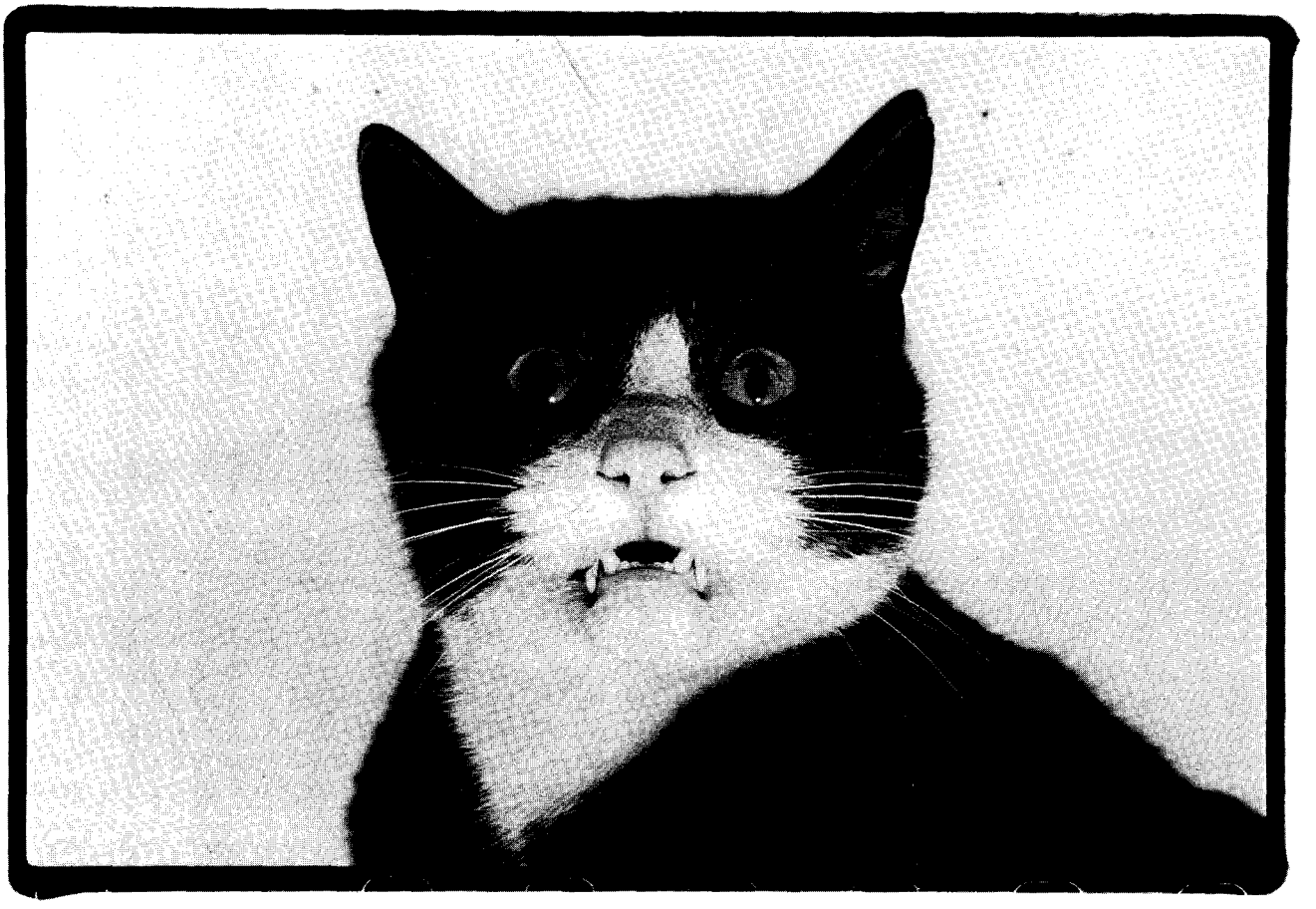

## A Model Pet

Tony Mendoza was born in Havana, Cuba, in 1941. He received an engineering degree from Yale and a Master's of Architecture from the Harvard Graduate School of Design. Then, to the dismay of his relatives and creditors, he turned full time to the pursuit of photography as art. He arrived in New York with a carload of photographic equipment, a trunkload of dreams and no place to stay, determined to turn his talent into fame and fortune. After placing signs all over lower Manhattan, he found a loft to share. That's when he met Ernie, the owner's cat, who became his principal model for the next two years. For more, of this tale of beauty and the beast, see page 10.



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# The Importance of Being Ernie

Over the course of two years, Tony Mendoza accumulated 5000 prints of Ernie the cat. He has culled some of them for *Ernie: A Photographer's Memoir*, published by Capra Press, Box 2068, Santa Barbara, Calif. 93120.

Mendoza also includes his recollections of their relationship, with Ernie's comments.

For example, Mendoza recalls the beginning of their artistic collaboration:

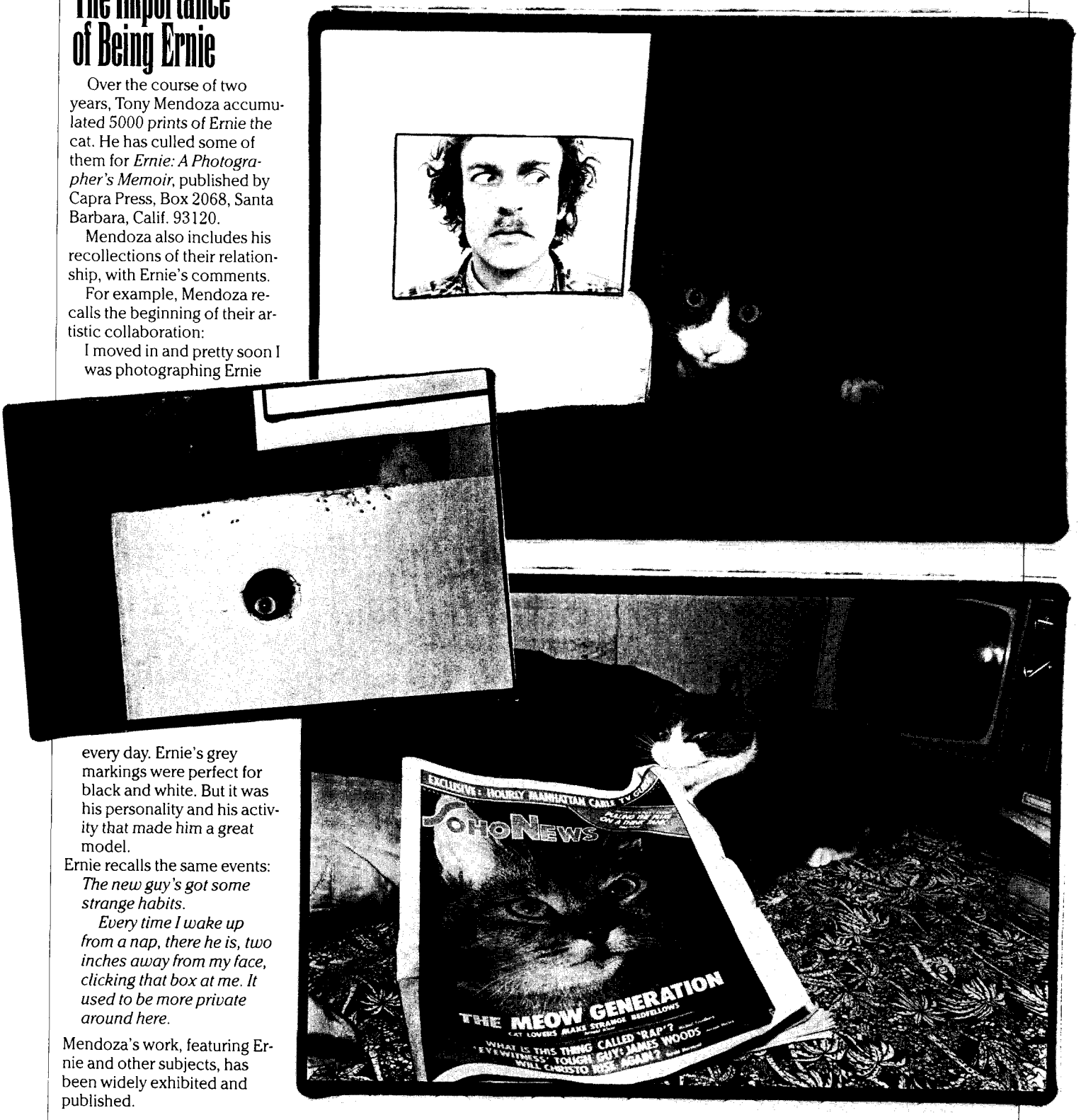
I moved in and pretty soon I was photographing Ernie every day. Ernie's grey markings were perfect for black and white. But it was his personality and his activity that made him a great model.

Ernie recalls the same events:

*The new guy's got some strange habits.*

*Every time I wake up from a nap, there he is, two inches away from my face, clicking that box at me. It used to be more private around here.*

Mendoza's work, featuring Ernie and other subjects, has been widely exhibited and published.



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# BRIEFINGS

## No Uncertain Terms

What happens when the top brass from American companies take their dog and pony shows overseas and use idiomatic expressions to buttonhole potential clients? Deals go down the tubes, says the Parker Pen Co., which this month released a book aimed at getting executives off on the right foot with foreign customers. *Do's and Taboos Around the World* is an entertaining compendium of often-made glitches and suggestions about what business persons can do to avoid being sandbagged in the future.

The company sponsored a survey of more than 200 men and women whose jobs in international trade occupy all or most of their time. They concluded that the use of slang, colloquialisms, sports analogies and technical jargon leads to unnecessary confusion and inhibits successful negotiations.

The problem is that the peculiarities of American speech—however well-meant—are not understood by those who learn English as a second or third language. They may know what a meeting is but may not know they are "touching base." A Korean knows what a "sickie" is only in his own language—a son of a bitch. "Take care" sounds like an ominous warning to Brazilians.

"Many Americans feel there's no problem, that they can do things their way," says Nina Streitfeld, who put together the book's section on language. "A 'backlog,' for instance, doesn't mean that business is booming in other parts of the world. To them it means a company is unable to meet orders. People get hurt when one party doesn't know what the other is talking about."

Indeed. We're still having problems with the British years after Shaw declared us separated by a common language. "Pissed" to them means drunk, to "table" an item means to talk about it immediately, to "fill someone in" means to punch them in the head.

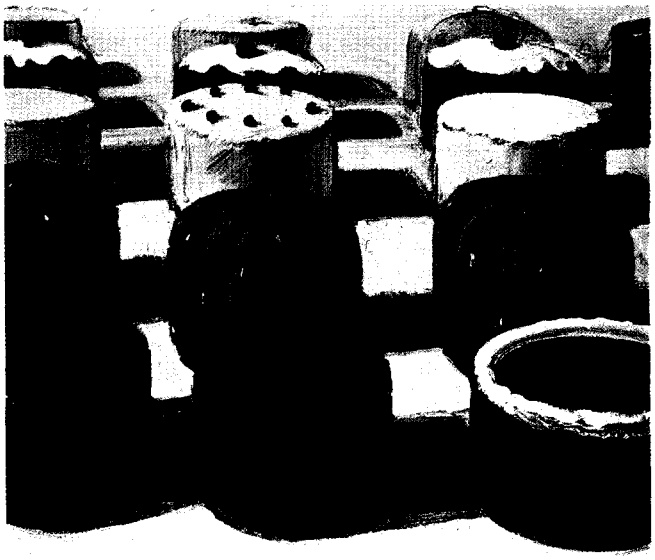
The book's other chapters also deal with questionable situations like what gifts to bring a foreign host in various parts of the world and when to use an interpreter. It also makes suggestions on how to become acquainted with customs and courtesies abroad and what hand gestures and indigenous phrases to use.

For a copy of the book write: Parker Pen Co., P.O. Box 1616, Janesville, WI 53547.

## What's Love Got To Do With It

Opposites attract much less than you might think. According to Harvard psychologist David Buss, when it comes to choosing a mate, both men and women not only look for similar traits, they tend to choose partners with qualities close to what they perceive to be their own, an idiosyncrasy called "assortive narcissism." Here are the results of a study recently published in *American Scientist* magazine in which subjects were asked to rank 13 characteristics most desired in a mate:

| Preferred by males | Preferred by females |
|---|---|
| 1. Kindness/understanding | 1. Kindness/understanding |
| 2. Intelligence | 2. Intelligence |
| 3. Physical attractiveness | 3. Exciting personality |
| 4. Exciting personality | 4. Good health |
| 5. Good health | 5. Adaptability |
| 6. Adaptability | 6. Physical attractiveness |
| 7. Creativity | 7. Creativity |
| 8. Desire for children | 8. Good earning capacity |
| 9. College graduate | 9. College graduate |
| 10. Good heredity | 10. Desire for children |
| 11. Good earning capacity | 11. Good heredity |
| 12. Good housekeeper | 12. Good housekeeper |
| 13. Religious orientation | 13. Religious orientation |



## HOT CAKES

The first major museum showing since 1967 of work by Wayne Thiebaud, one of America's most highly regarded contemporary painters, premieres at the San Francisco Museum of Modern Art on September 12. Included are San Francisco cityscapes, enigmatic figures and still lifes of classic Thiebaud subjects—frosted cakes, lipsticks and shoes.

The exhibition, made possible by the Wells Fargo Foundation, will travel to Newport Beach (December-February 1986); then on to Milwaukee, Columbus and Kansas City.

## Give it a Rest

Researchers at Texas A&M University now have evidence that napping can be just as beneficial for those who simply rest but do not sleep.

Psychologist Suzanne Daiss of the university's sleep laboratory randomly asked 90 subjects, 45 habitual nappers and 45 habitual non-nappers either to sleep, rest, or watch a film. Before and after each session, all were given simple tasks to perform and each filled out a "mood report" dealing with such questions as depression and hostility levels.

"We were really expecting that people would feel worse because they hadn't actually gone to sleep," says Daiss, "but that wasn't the case. Those who slept and those who rested were very close in their results. So it seems that most of the good comes from simple relaxation." Those whose minds were occupied by activity felt worst on the scale.

"Napping seems to be a coping mechanism against stress," says Daiss.



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# BRIEFINGS

## Oils and Water

Niagara Falls captured the European imagination as a symbol of the New World with the first published eyewitness account by Father Louis Hennepin (1697). Translated into several languages and disseminated widely, Hennepin's immensely popular work was accompanied by the first engraving of the Falls. Although a fanciful image based solely on his exaggerated written description, it provided the Old World with the first landscape image with which to conjure up the awesome wildness of the New.

By 1800 Niagara Falls was a widely recognized symbol of America, and as the century progressed, it metamorphosed into a national icon that expressed exalted ideas about the nature and character of the U.S. and its people.

The incomparable size and power of the Falls, their beauty and limitless reserves, seemed to many in the era of Manifest Destiny to be a living symbol of the endless potential of America and the aspirations of its people.

In the years before the Civil War, Niagara took on an even more universal meaning. Visitors interpreted Niagara's perpetual rainbow as an emblem of God's mercy or love and the falling waters as a symbol of his justice and wrath.

As an artistic subject, Niagara was the most frequently depicted landscape of the nineteenth century. Artists vied with each other to depict the Falls in every pictorial medium and from every possible vantage point.

Niagara also proved to be the single most popular landscape subject among the millions of mass-produced stereographic photographs that were produced beginning in the 1850's. It was a theme for Everyman and appealed to all classes and levels of taste on both sides of the Atlantic.

The Corcoran Gallery in Washington, D.C. has organized an exhibition of more than 200 paintings, watercolors, prints, photographs and other objects to celebrate the 100th anniversary of the Niagara Reservation. NIAGARA which opened at the Albright-Knox Art Gallery in Buffalo, New York, moves to the Corcoran from September 12 to November 25. It will travel next to the New York Historical Society early in 1986.

## FLASHDANCE TO FREEDANSE

Marine Jahan, who doubled for Jennifer Beals in the movie *Flashdance*, has recently joined forces with choreographer Jackie Sleight to create Freedanse— an uninhibited, self-expressive fifty-five-minute workout that combines calisthenics, aerobics and weight-training.

The twenty-six-year-old Jahan grew up in Versailles, France. She had intended to use her proficiency in language (she speaks three) to become a linguist, but that was before her parents treated her to a trip to Hollywood after graduation from high school. The five-foot-five, 110-pound Jahan landed a scholarship to the Dupree Dance Academy and slowly began finding work in television commercials and bit parts in films. It wasn't until 1983 that she rose from anonymity when her role in *Flashdance* was revealed. A few months later *Mademoiselle* voted her Body of the Year.

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# BRIEFINGS

## Family Tradition

Niamh (pronounced Neeve) Cusack, a former Royal Academy of Music pupil, was a flautist in a Dublin orchestra when she decided to change course and become an actress. That was just over two years ago. This month (September), in only her fifth professional engagement, she will climb a Shakespearean peak as Desdemona opposite Ben Kingsley's Moor and David Suchet's Iago in the Royal Shakespeare Company's new production of *Othello*.

"It is an enormous challenge, not just for me, but for Terry Hands, the director, and the rest of the cast to take on someone as inexperienced as I am," she says with disarming frankness.

"I am a little bit nervous but

I have a feeling from what I've heard about Ben and David, and from what I know about my own father, that the most experienced actors are the most kind and encouraging."

Niamh, twenty-five and born and educated in Dublin, is one of a family of six. Her father, Cyril, is a legendary name in the international theatre as an actor, director, producer and writer. His career spans more than half-a-century; he is a veteran of the Abbey Theatre, Dublin, which he joined in 1932, eight years after it had become the first state-subsidised theatre in the English speaking world. Niamh's two elder sisters, Sinead (who is married to actor Jeremy Irons) and Sorcha, are also actresses, while her late mother, Maureen, was a great favourite with audiences at Dublin's Gate Theatre.

While living in a London bedsitter with her cellist husband Roland, Niamh found her orchestra job increasingly frustrating. She first considered studying law, then decided to try acting after being encouraged by Roland. But she didn't inform her family of the decision until after she had secured a place at London's Guildhall School.

Her vital breakthrough came when she made her dramatic debut at the Gate Theater as the American Puritan Hestor Worsley, the juvenile lead in Oscar Wilde's *A Woman of No Importance*. This paved the way for her first appearance in England—as Irina in Chekhov's *Three Sisters* at the Royal Exchange Theatre, Manchester, earlier this year. The character of Irina in some ways mirrors her own evolving personality. "At first she is naive and goes through a dark period before coming back into the light. There is great scope for Irina. She still has belief in people but she has more wisdom about human beings. Being a third sister myself, I think I understood a lot of the things she felt."


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**317081. Bach: Goldberg Variations**—Glenn Gould *(Digital*—CBS Masterworks)

**331488-391482. Bach: Brandenberg Concertos, 1 to 6** (complete)—Kapp, Philharmonia Virtuosi of New York (Counts as 2—*Digital*—CBS Masterworks)

**329714. Bartok: Concerto for Orchestra; Dance Suite**—Solti conducts Chicago Sym. *(Digital*—London)

**273409. Beethoven: 3 Piano Sonatas**—Moonlight, Appassionata, Pathetique. Horowitz, piano (Columbia)

**321570. Beethoven: Symphony No. 5; Schubert: Symph. No. 8** (Unfinished)—Maazel, Vienna Philhar. *(Digital*—CBS Masterworks)

**252874. Beethoven: Symphony No. 9** (Choral)—Ormandy and the Philadelphia Orch. (Columbia)

**325654-395657. Beethoven Piano Concertos Nos. 1 & 5** (Emperor)—Brendel, piano; Mehta & Boettcher, cond. (Counts as 2—Vox)

**332122. Beethoven: String Quartet in A Minor** (Op. 132)—Fitzwilliam Quartet *(Digital*—London)

**324780. Bolling: Suite For Cello and Jazz Piano**—Yo-Yo Ma, Bolling (CBS)

**263293. Bolling: Suite For Flute and Jazz Piano**—Jean-Pierre Rampal and Claude Bolling (Columbia)

**328039. Brahms: Symphony No. 3; Haydn Variations**—Mehta, New York Phil. (CBS Masterworks)

**330118. Brahms: String Quintets in F and G Major**—Boston Sym. Chamber Players *(Digital*—Nonesuch)

**333518. Bruckner: Symphony No. 7**—Chailly, RSO Berlin *(Digital*—London)

**326439. Copland: Rodeo; Dance Symphony; El Salon Mexico; Fanfare for Common Man**—Dorati, Detroit Sym. *(Digital*—London)

**322826. Debussy: La Mer; Nocturnes**—Michael Tilson Thomas, Philharmonia Orch. *(Digital*—CBS Masterworks)

**333526-393520. Dvorak: Slavonic Dances** (Op. 46, 72; **American Salute**—Dorati, Royal Phil. (Counts as 2—*Digital*—London)

**325183. Dvorak: Symphony No. 9** (New World)—Solti, Chicago Symph. Orch. *(Digital*—London)

**321471. Gershwin: Piano Concerto in F; American in Paris; Rhapsody in Blue** Previn, London Sym. (Angel)

**321208. Liszt: Hungarian Rhapsodies 2,3,5; Mephisto Waltz**—Willi Boskovksy, London Phil. (Angel)

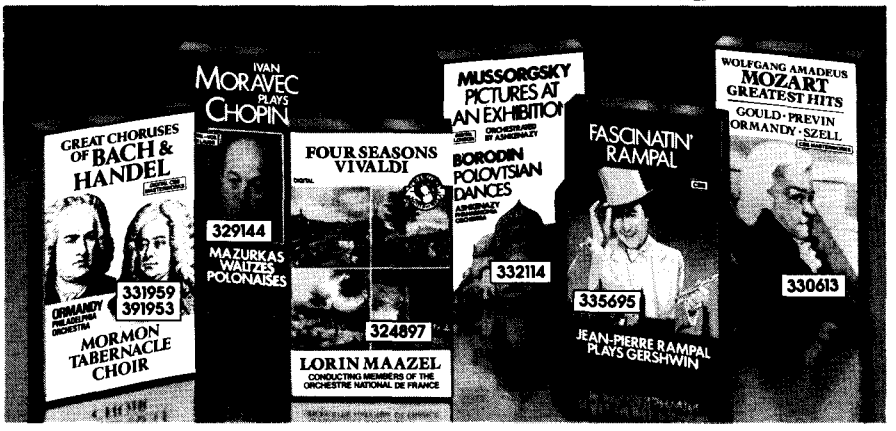
**314369. Mahler: Symphony No. 1** (Titan)—Lorin Maazel, Orchestre National de France (CBS Masterworks)

**317685. Mahler: Symphony No. 4**—Ameling; Previn, Pittsburgh Sym. (Angel)

**332056. Mendelssohn: A Midsummer Night's Dream;** etc.—Zinman, Rochester Philharmonic *(Digital*—Vox Cum Laude)

**305730. Mendelssohn: Symphony No. 4** (Italian); **Overtures**—Andre Previn, London Symphony (Angel)

**294264. Mozart: Piano Concerto No. 21** (Elvira Madigan) and **No. 17**—Ashkenazy plays, conducts Philharmonia Or. (London)




**319004. Glass, Philip: The Photographer** (CBS)

**228684. Grieg: Peer Gynt Suites 1,2; Bizet: Carmen Suites**—Bernstein cond. N.Y. Phil. (Columbia)

**329615. Handel: Water Music:** Malgorie, La Grande Ecurie & la Chambre duRoy *(Digital*—CBS Masterworks)

**323543. Handel: Royal Fireworks Music; Oboe Concertos 1-3**—Karl Munchinger, Stuttgart Chamber Orch. *(Digital*—London)

**332569. Haydn: Symphony No. 94** (Surprise), **No. 100** (Military)—Solti, London Phil. *(Digital*—London)

**326272. Holst: The Planets**—Bernstein, New York Phil. (CBS Great Performances)

**330126. Kodaly: Hary Janos Suite; Alfven: Swedish Rhapsody; Enescu: Rumanian Rhapsody No. 2**—Comissiona, Baltimore Sym. *(Digital*—Vox Cum Laude)

**325365. Mozart: Eine Kleine Nachtmusik; Symph. No. 40**—Casals, Marlboro Festival Orch. (CBS Portrait)

**310698. Offenbach: Gaite Parisienne; Saint-Saens: Danse Macabre; Dukas: Sorcerer's Apprentice**—Maazel, Orch. National de France (Columbia)

**316406. Pachelbel Canon & Other Baroque Favorites** Boyd Neel, Toronto Chamber Orch. *(Digital*—MMG)

**318691. Prokofiev: Love For Three Oranges Suite; Lt. Kije Suite**—Michael Tilson Thomas, Los Angeles Phil. (CBS Masterworks)

**245043. Rachmaninoff: Piano Concertos Nos. 1 & 2**—Ashkenazy; Previn, London Sym. (London)

**331447. Ravel: Ma Mere L'Oye** (Mother Goose); **Le Tombeau De Couperin;** etc.—Dutoit, Montreal Sym. *(Digital*—London)

**318451. Ravel: Bolero; Pavane; Daphnis Et Chloe** (Suite No. 2)—Andre Previn, London Symphony (Angel)

**324533. Respighi: Feste Romane; Pines & Fountains Of Rome**—Dutoit, Orch. de Montreal *(Digital*—London)

**318436. Rimsky-Korsakov: Scheherazade**—Svetlanov, London Symphony (Angel)

**325100. Saint-Saens: Carnival of the Animals**—also works by Debussy, Satie. Philip Jones Brass Ensemble *(Digital*—London)

**321729. Schubert: The Impromptus, Op. 90 & 142**—Murray Perahia, piano *(Digital*—CBS Masterworks)

**225888. Smetana: Moldau, Bartered Bride Overture, Dances; Dvorak: Carnival Overture**—Bernstein, N.Y. Phil. (Columbia)

**310870-390872. Johann Strauss' Greatest Waltzes** Ormandy, Szell, Bernstein *(Counts as 2—Columbia)*

**202796. Richard Strauss: Also Sprach Zarathustra**—Bernstein, New York Philharmonic (Columbia)

**326405. Stravinsky: The Firebird** (complete ballet)—Dohnanyi, Vienna Philharmonic *(Digital*—London)

**281493. Stravinsky: Rite Of Spring.** Zubin Mehta, N.Y. Phil. (Columbia)

**326249. Tchaikovsky: 1812 Overture; Marche Slav; etc.**—Bernstein, N.Y. Phil. (CBS Great Performances)

**329169. Tchaikovsky: Symphony No. 4**—Lorin Maazel, Cleveland Orch. (CBS Masterworks)

**231563. Tchaikovsky: Swan Lake** and **Sleeping Beauty Ballet Suites**—Ormandy, Philadelphia Orchestra (Columbia)

**326447. Verdi: Overtures**—*La Forza del Destino, I Vespri Siciliana, Nabucco,* etc. Chailly, National Philharmonic *(Digital*—London)

**323147. Wagner: Orchestral Music from "The Ring"**—Sir Georg Solti, Chicago Sym. *(Digital*—London)

**310086. Wagner: Overtures**—*Flying Dutchman; Rienzi;* etc. Maazel, Philharmonia Orch. (Columbia)

## MISCELLANEOUS COLLECTIONS

**336149. Canadian Brass—Live!** Works by Tchaikovsky, Mozart, Pachelbel, others *(Digital*—CBS Masterworks)

**292003-392001. Curtain Raisers—World's Favorite Overtures.** *Die Fledermaus; Carmen, William Tell;* etc. (Counts as 2—Columbia)

**326553. Placido Domingo—Great Love Scenes.** With Kiri Te Kanawa, Ileana Cotrubas, Renata Scotto (CBS Masterworks)

**334714-394718. Glenn Gould—Bach, Vol. 2.** *French Suites (Nos. 1-6); Overture In The French Style* (Counts as 2—CBS Masterworks)

**335703. Peter Hofmann & Debbie Sasson—Bernstein On Broadway.** Selections from *West Side Story, On The Town* and the *Mass (Digital*—CBS Masterworks)

**326595. Igor Kipnis—Music For The Kings Of France.** Harpsichord suites by Marchand and Couperin (Nonesuch Silver Series)

**331306. Katia & Marielle Labeque—Gladrags.** The dynamic piano duo team in works by Joplin, Gershwin & Donaldson, etc. (Angel)

**321851. Wynton Marsalis Plays Trumpet Concertos.** Haydn, Hummel, L. Mozart *(Digital*—CBS Masterworks)

**336131. Mormon Tabernacle Choir—Serenade.** Brahms, Schubert, Elgar, etc. (CBS Masterworks)

**303453-393454. Pavarotti's Greatest Hits.** Works by Bellini, Franck, Puccini, Schubert, Verdi, others (Counts as 2—London)

**332502. Andre-Michel Schub Plays Schubert's "Wanderer" Fantasy**—also fantasies by Chopin and Mendelssohn *(Digital*—Vox Cum Laude)

**331116. Andres Segovia** plays works by Bach, Sor, Villa-Lobos, etc. (MCA)

**335455. Portrait of Frederica Von Stade.** Rossini, Mozart, Brahms, etc. (CBS Masterworks)

**326397. Sutherland/Horne/Pavarotti—Live From Lincoln Center.** A truly grand program *(Digital*—London)

**320887. Kiri Te Kanawa—Verdi and Puccini Arias.** Pritchard, London Phil. *(Digital*—CBS Masterworks)

**333112. Andreas Vollenweider—White Winds.** The inventive harpist's latest *(Digital*—CBS)

**329136. Waverly Consort**—Sephardic Songs: songs by Gombert, de Victoria, etc. (CBS Masterworks)

**320895. Portrait of John Williams**—*Theme from "The Deerhunter"; Fool On The Hill,* etc. (CBS Masterworks)

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**How the Club works:** every four weeks (13 times a year) you'll receive our Music Magazine. It describes the "Classical Selection of the Month" *plus* scores of classical releases, as well as selections from other fields of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

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# SHOULD A WEEK IN THE HOSPITAL COST AS MUCH AS A YEAR IN COLLEGE?

That's what the average hospital stay costs these days. But is there a cure?

Like most news stories, the issues surrounding the rising costs of health care are complex. That's why you should watch The MacNeil/Lehrer NewsHour every weeknight. You get more facts. You hear different sides. Most important, you get the analysis you need to understand the issues behind the stories.

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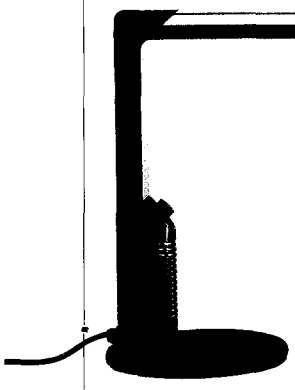
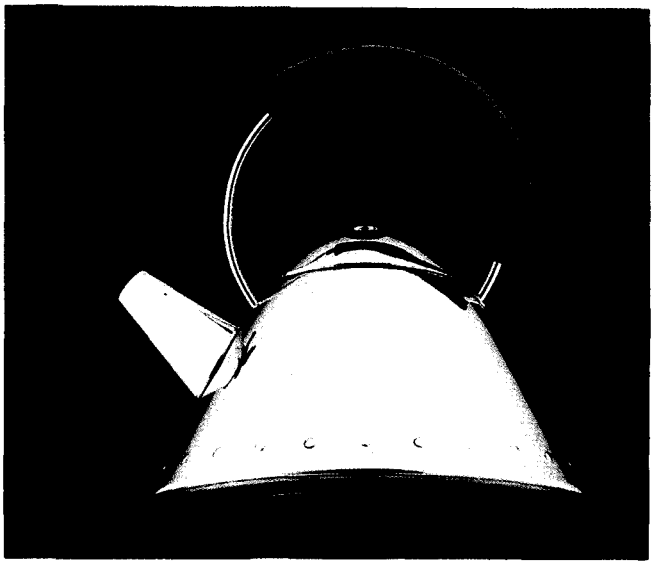
# BRIEFINGS



## LIGHT SOURCE

Milanese designer Gianfranco Frattini has named this new lamp "Abele." Its quartz-halogen design produces twice the brightness of conventional lamps while using the same amount of wattage. Designers are currently attracted to QH luminescence—which combines iodine and bromine to produce a glowing gas—because it allows for smaller bulbs. They can create the lamp itself instead of having to design around a bulky conventional bulb. "Abele" is fifteen inches high, comes in black, white, red or silver, and lists for $282. For information write: Nessen Lamps, 621 East 216 St., Bronx, N.Y. 10476.

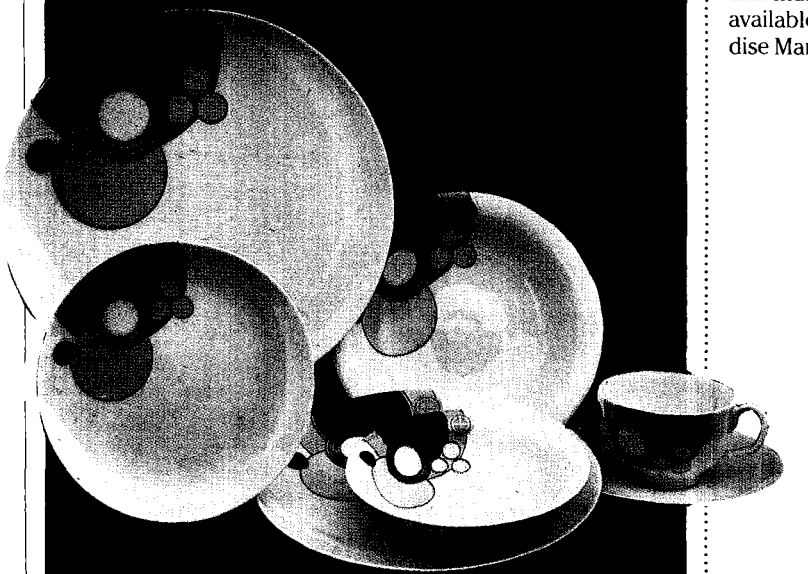


## Tea-Bird

Post-modernist architect Michael Graves created this hand-polished stainless-steel tea kettle for Alessi/USA. It is available at many stores for about $60. If you want it but can't find it, call (617) 492-4313.

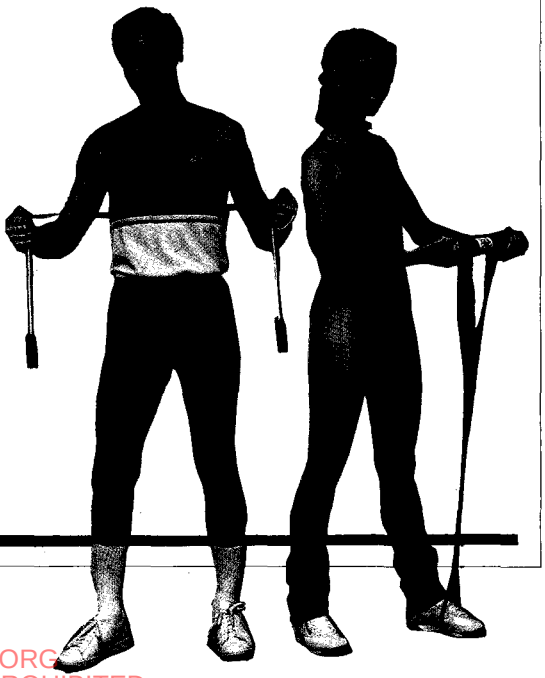
## Gold-Plated

Japan's Imperial household commissioned Frank Lloyd Wright in 1913 to design a Western style hotel for Tokyo. Wright also designed an elegant dinnerware pattern for the hotel. A limited edition of the original design is now available for $179 per seven-piece place setting. UPS will insure delivery. Call Heinz & Company, (312) 383-1310.



## MODERN TOTEM

Folks who need their daily exercise and can't always be near the Nautilus might find the Tote-a-Gym a handy substitute. Compact enough to fit into a briefcase or handbag, the device consists of a strong nylon strap with a loop attached to a plastic tube (a jump rope stores inside the tube). A training booklet shows how to begin a program of exercises such as arm muscle toning, isometrics and leg lifts. Tote-a-Gym is available for $19.95 from TJ Distributing Co., 1762 Merchandise Mart, Chicago, Ill. 60654.



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*Announcing*

THE NATIONAL HISTORICAL SOCIETY

# CIVIL WAR CHESS SET

Richly detailed portrait sculptures of great American heroes
—in solid pewter, solid brass and fine enamels.
An heirloom chess set to be enjoyed for generations.
Created by the world-famous craftsmen of The Franklin Mint.

THE NATIONAL HISTORICAL SOCIETY is dedicated to bringing the excitement and power of American history—as well as its significance—to people in every part of the land.

It is in keeping with this purpose that the Society is about to issue its own Civil War Chess Set. A dramatic tribute to the heroes of both North and South—and a work all the more intriguing because the playing pieces include richly detailed three-dimensional *portrait sculptures* of the great Generals of Union and Confederacy, captured for the ages in solid pewter, solid brass and fine enamels.

This extraordinary new chess set will be crafted to the highest standards of quality and historical authenticity. The National Historical Society has appointed The Franklin Mint to create the sculptures, each of which will be a new and original design. Some figures will be shown standing, some seated, some kneeling, some mounted on horseback. And each figure will be painstakingly crafted of solid pewter, hand-finished, then set atop a solid brass pedestal base embellished with a circular band of richly colored enamel—*blue* for the soldiers of the North, *gray* for those of the South.

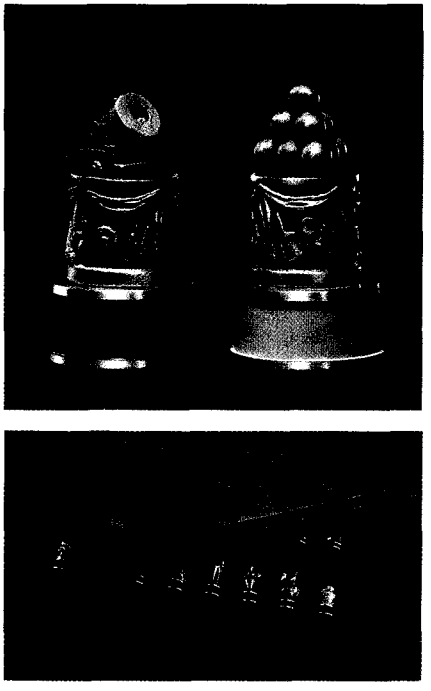
Every sculpture, moreover, will be so rich with authentic detail that only the artists and master craftsmen of The Franklin Mint, steeped as they are in the tradition of *precision coinage,* could have achieved it. Indeed, every nuance of facial expression, uniform and weaponry—right down to the buttons, braiding, sabers and carbines—will be depicted with meticulous accuracy.

Thus, The National Historical Society Civil War Chess Set is also a magnificent *collection.* A triumphant achievement of portrait sculpture—and the ultimate in micro-detailed miniaturization.

ALL FIGURES SHOWN ACTUAL SIZE.

Major General
William Tecumseh Sherman
BISHOP

General in Chief
Ulysses S. Grant
KING



General in Chief
Robert E. Lee
KING

Major General
J.E.B. Stuart
KNIGHT

**Available only by direct subscription. Issue Price: $17.50 per sculptured chess piece.**
**Limit: One complete set per subscriber. Please enter your subscription by October 31, 1985.**

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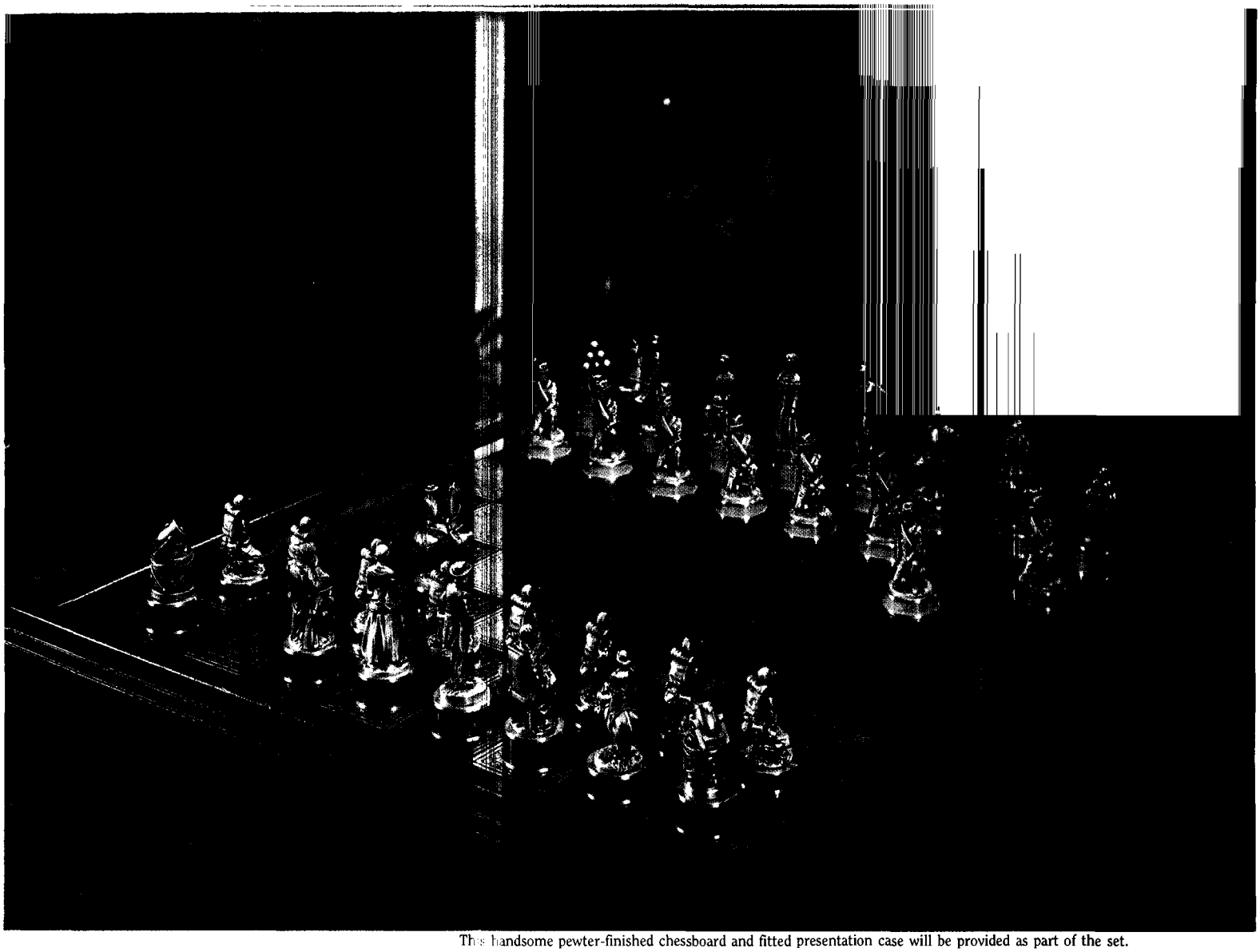

This handsome pewter-finished chessboard and fitted presentation case will be provided as part of the set.

### A dramatic showpiece for your home or office

The chessmen themselves are scaled so that each one will suit the function assigned to it in the game of chess. And the handsomely crafted, pewter-finished playing board has been sized with equal care. Specially fitted, to also serve as the cover for the case which will house all 32 playing pieces, the board completes a presentation so attractive that the chess set will be played and displayed with pride and satisfaction. A Certificate of Authenticity, and specially written reference materials, will also be provided.

Exhibited on a table or cabinet in your living room, family room, den or office, this is a possession certain to evoke both admiration and respect from all who see it. A unique tribute to unique Americans. A work of heirloom quality, that will bring you endless pleasure through the years. And a chess set eminently worthy of being passed on from generation to generation.

The subscription rolls are now open. The work may be obtained *only* by direct subscription, with a limit of one complete set per subscriber.

The chessmen will be issued to you at the attractive price of $17.50 each, with the specially designed playing board and protective case provided at no additional charge. As a subscriber, you will receive two sculptured pieces every *other* month. You will, however, be billed for only *one* chessman at a time—a total of just $17.50 per month. In addition, you will have the option to complete your set earlier, if you wish—but you will be under no obligation to do so.

Here, then, is a work that will bring lasting pleasure to chess enthusiasts, history buffs, collectors of military miniatures—to anyone who appreciates our nation's heritage. Indeed, it is an unmistakably American chess set, that will make a dramatic addition to any room. And an exciting showpiece that will be displayed, enjoyed and treasured by each succeeding generation.

To acquire The National Historical Society Civil War Chess Set, no advance payment is required. But please note that the accompanying Subscription Application is dated and should be returned postmarked by October 31, 1985.

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SUBSCRIPTION APPLICATION

The National Historical Society

## CIVIL WAR CHESS SET

*Please mail by October 31, 1985.*

The National Historical Society
c/o The Franklin Mint
Franklin Center, Pennsylvania 19091

Please enter my subscription for The National Historical Society Civil War Chess Set, consisting of 32 chessmen.

I need send no money now. I will receive two new playing pieces every *other* month, but will be billed for just one piece at a time—$17.50* per month—beginning when my first shipment is ready to be sent. I will receive the fitted presentation case and pewter-finished chess board at no additional charge.

**Plus my state sales tax and $.50 per chessman for shipping and handling.*

Signature _____
ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE.

Mr./Mrs./Miss _____
PLEASE PRINT CLEARLY

Address _____

City _____

State, Zip _____

*Limit: One complete set per subscriber.*



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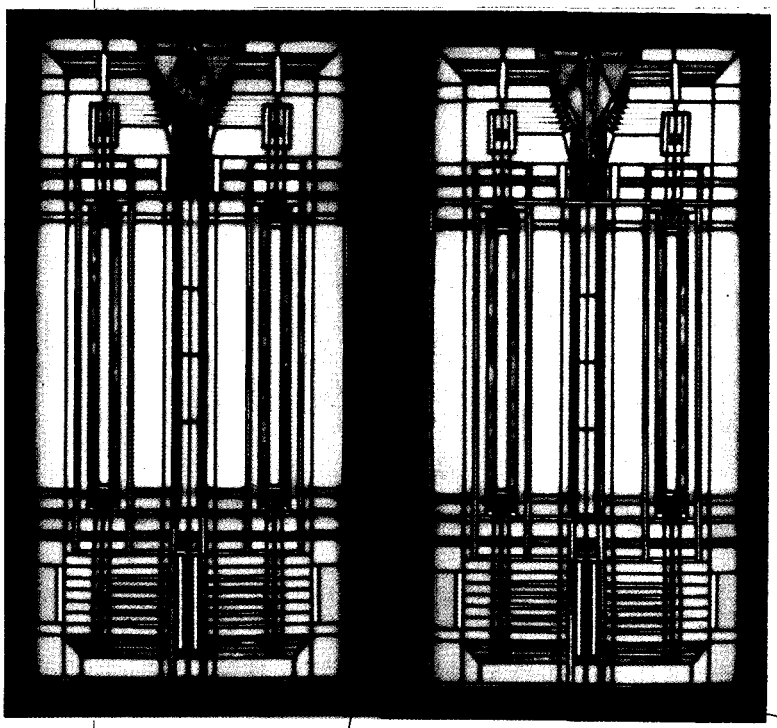
# BRIEFINGS

## AUCTION BLOCK

Going, going, gone: stained glass windows (left) designed by Frank Lloyd Wright in 1900 for the B. Harley Bradley House in Kankakee, Illinois, brought $11,000 and $12,000 at Christie's. A number of celebrity photographs, including the one below of Tennessee Williams and his mother visiting Elvis Presley and Tab Hunter, sold for $6600 at Sotheby's. And an 1840 letter from Walt Whitman expressing fond thoughts of Jamaica, Long Island (bottom), fetched $28,000, also at Sotheby's.



CHRISTIE'S, NEW YORK

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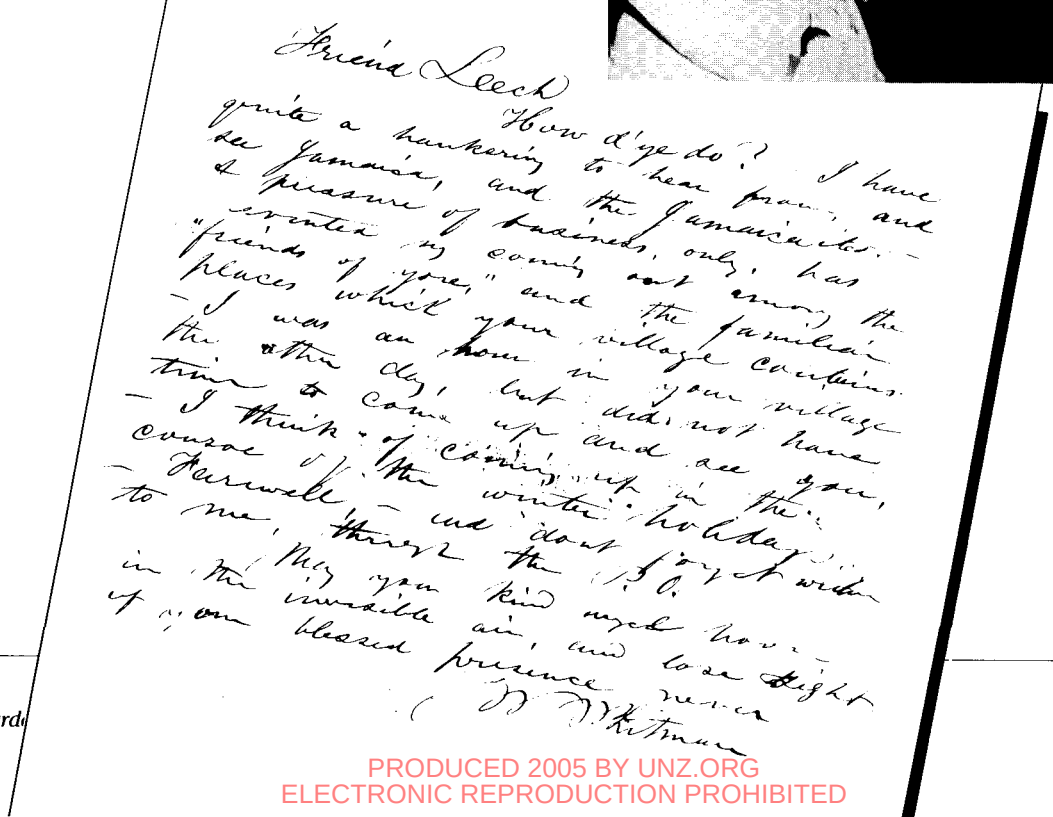
Friend Leech

How d'ye do? I have quite a hankering to hear from you, and see Jamaica, and the Jamaicaites. — A pleasure of hatreds, only, has existed in my county out among the "friends of yours," and the familiar places which your village contains. — I was an hour in your village the other day, but did not have time to come up and see you, — I think of coming up in the course of the winter holidays. — Farewell — and don't forget with to me, through the P.O. May your kind angel hover in the invisible air, and look light upon your blessed province.

Walt Whitman



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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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Kings: 8 mg "tar," 0.5 mg nicotine—100's Reg: 10 mg "tar," 0.7 mg nicotine—

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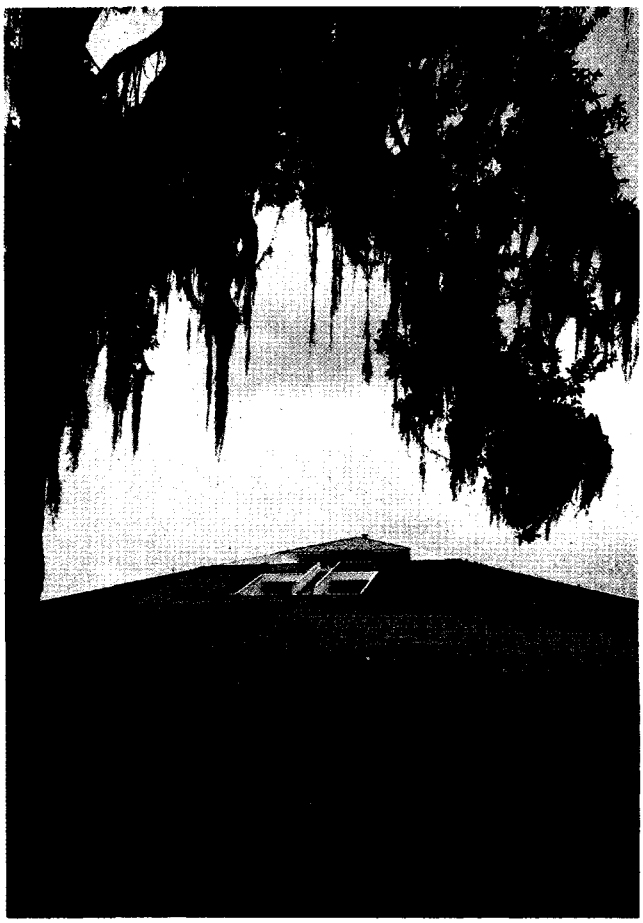
KIRK McDONALD



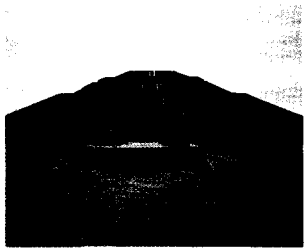
*The Hilltop Residence, 230 feet above the surrounding citrus grove in central Florida, is sited to provide panoramic views. Five counties can be seen, and as many as seven thunderstorms have been counted at one time. One enters the pyramidal earth structure at its base and moves horizontally into its center. Three spaces open from the foyer: the study with reflecting pool terrace to the right; the dining room and kitchen with a terrace and garden to the left; and sleeping areas with terraces directly ahead. A stair and an elevator lead upward to a pyramidal, glass-surrounded observatory designed for unobstructed views.*

# Mayan Casa Es Su Casa

Architects periodically rediscover the prehistoric architecture of the Americas. Although giants like Frank Lloyd Wright and Walter Burley Griffin have been strongly influenced by it, until recently none attempted major works that fully integrated the subtleties of the finest prehistoric architecture in the solution of contemporary problems.

The prehistoric architecture of the Americas has been the subject of numerous studies in the twentieth century, by architectural historians such as George Oakley Totten, George Kubler and Vincent Scully. Tens of thousands of Americans have visited the ruins themselves, beginning with the famous visits of New York lawyer John Lloyd Stephens and English architect Frederick Catherwood to the Mayan ruins of Central America in the 1830s and '40s.

In the 1970s, architect William Morgan of Jacksonville, Florida, long interested in basic building materials like bermed earth, began to study prehistoric architecture, particularly the earthworks of the last several thousand years. His 1980 book, *Prehistoric Architecture in the Eastern United States*, resulted from his lengthy design studies and renderings of famous Indian earthworks such as Cahokia, Illinois, and Poverty Point, Louisiana. He compared these large-scale American earthen structures to a number of similar large-scale sites of varying antiquity throughout the world, including Stonehenge, England; Giza, Egypt; Angkor Wat, Cambodia; and the Piazza San Marco, Italy.



Morgan's studies and his fascination with ancient pyramidal studies have influenced his architectural work. For example, in the Florida State Museum building completed in 1971 for the campus of the University of Florida at Gainesville, Morgan created a three-story building with connecting earthen ramps that recedes into the hillside. The structure is reminiscent of a series of truncated pyramids, and has the notable advantage of requiring only 38% of the energy used by a comparable building.

Again in Florida, Morgan designed the Hilltop House, a private residence of two stories consisting of a concrete structure surrounded by an earthen pyramid. The only disadvantage is having to mow the expansive slopes of the house.

As Morgan's work shows, there are attractive, energy efficient possibilities inherent in the ancient architecture of the Americas.

*—Joseph Snyder*

*The Florida State Museum's design recalls Florida's pre-Columbian truncated platform tradition (800-1500 A.D.): three platform levels are stepped down the hillside on the campus of the University of Florida at Gainesville. With bold concrete sun canopies and earth berms as the principal unifying visual elements, it creates a bold but appropriate atmosphere for a museum specializing in Pre-Columbian Florida and the Caribbean.*



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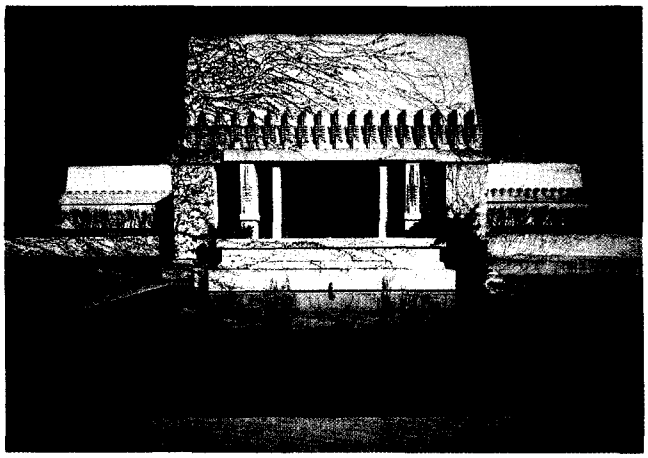
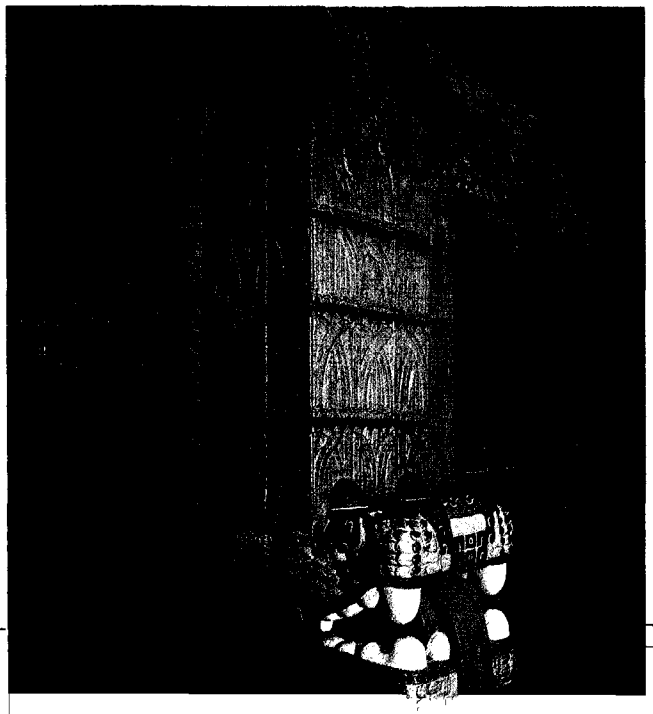
# BRIEFINGS



## Recurring Themes

As Marjorie Ingle shows in her recent book, *Mayan Revival Style*, public interest in the ancient ruins spawned a variety of structures in the U.S. during the first decades of the twentieth century. Hotels, private homes, movie theaters, stores and even a municipal incinerator were designed with a variety of treatments harking back to the decorative motifs of ancient Mayan, Aztec, Zapotec and other traditions.

At their best, these works mostly confused ornament with architecture, incorporating elements like Mayan glyphs or painted dancers into tiles, wall murals and other decorative effects as an offshoot of the Art Deco movement. The buildings themselves had little to do with the scale and proportion of any ancient buildings, but instead reflected the architect's own preferences in design. Neither the Art Deco movement nor the Mayan Revival survived the 1930s.



DESTINATIONS

## African Highs and Lows

Two upcoming tours to Tanzania should be of special interest to good and true lovers of Hemingway's Africa. Organized by the Tanzanian government's Tourist Office, the first is a Serengeti Safari leaving September 30; the second is a climb of Africa's highest mountain, Kilimanjaro. At $435 and $460 respectively (airfare extra), these tours are a terrific way to see some of the best of the continent at nearly half the ordinary price for such trips.

The Serengeti Safari will visit Lake Manyara Park and the Serengeti Plain, both famous for their wildlife. It will also stop at Olduvai Gorge, where the Leakeys made their fossil discoveries of early man. The Kilimanjaro climb begins at the National Park's Marangu Gate. The next five days will be spent covering a terrain that changes from tropical rain forest at the base to starker landscape as it rises. A word of caution: the ascent of the mountain's 19,000 feet is done gradually over five days, but organizers suggest participants should be reasonably physically fit. They say a seventy-two-year-old woman from San Francisco made a similar climb last year, but that may be only another legend of the mighty mountain.

For full information call the Tanzania Tourist Office at (212) 986-7124.

## Going His Way

Some marriages are made in heaven. Some are made in travel agencies. For example, the union arranged by Knudson Travel of Tacoma between two local groups: the Writer's Helpers, a literary club, and the Bing Crosby Historical Society. The result is a unique tour that will not only visit Shakespeare's birthplace and other British literary shrines, but also visit sites and scenes connected with Crosby's career, including St. Mary's, the Southhampton church that inspired *The Bells of St. Mary's*, and a tour of Gleneagles, one of his favorite golf courses.

The tour leaves on September 20. The price, including airfare on TWA, is $2400 from New York. For further information, contact Mim Heuss, Knudson Travel, 1103 A Street, Tacoma, Wash. 98402. Phone: (206) 272-1991.

## Autumn Cycle

One of the best ways to enjoy the magnificent New England fall foliage is riding through it on a bike. Vermont Country Cyclers offers a variety of two, three and five day tours through the Vermont countryside, and on the coast of Maine. Each tour is rated for distance and difficulty. A special tour has been developed for families.

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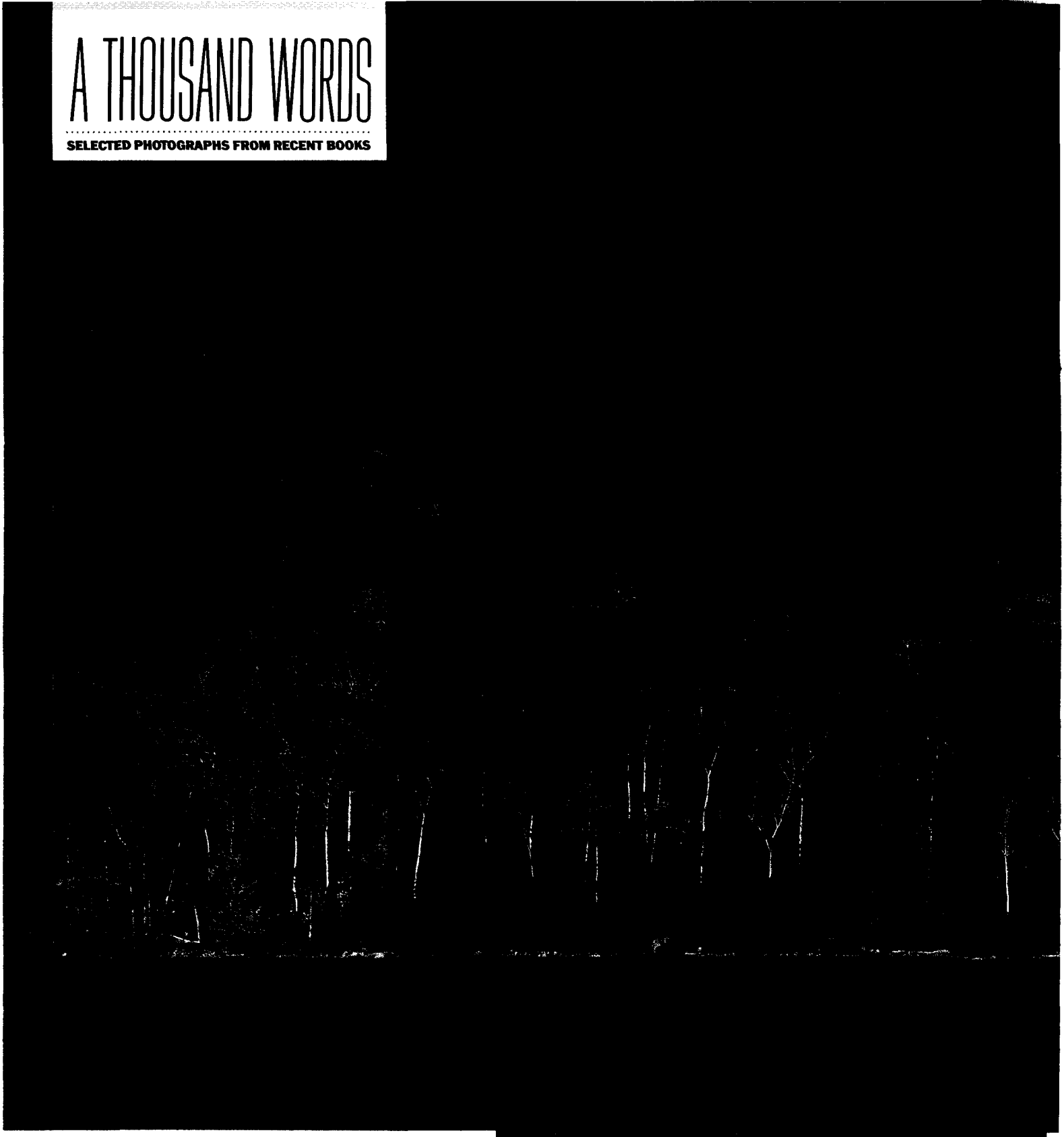

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# BRIGHT LIGHTS BIG SEASON

***Saturday Review*** **previews the exciting new fall season: the hot new books, films, music, arts and personalities of the Autumn of '85.**



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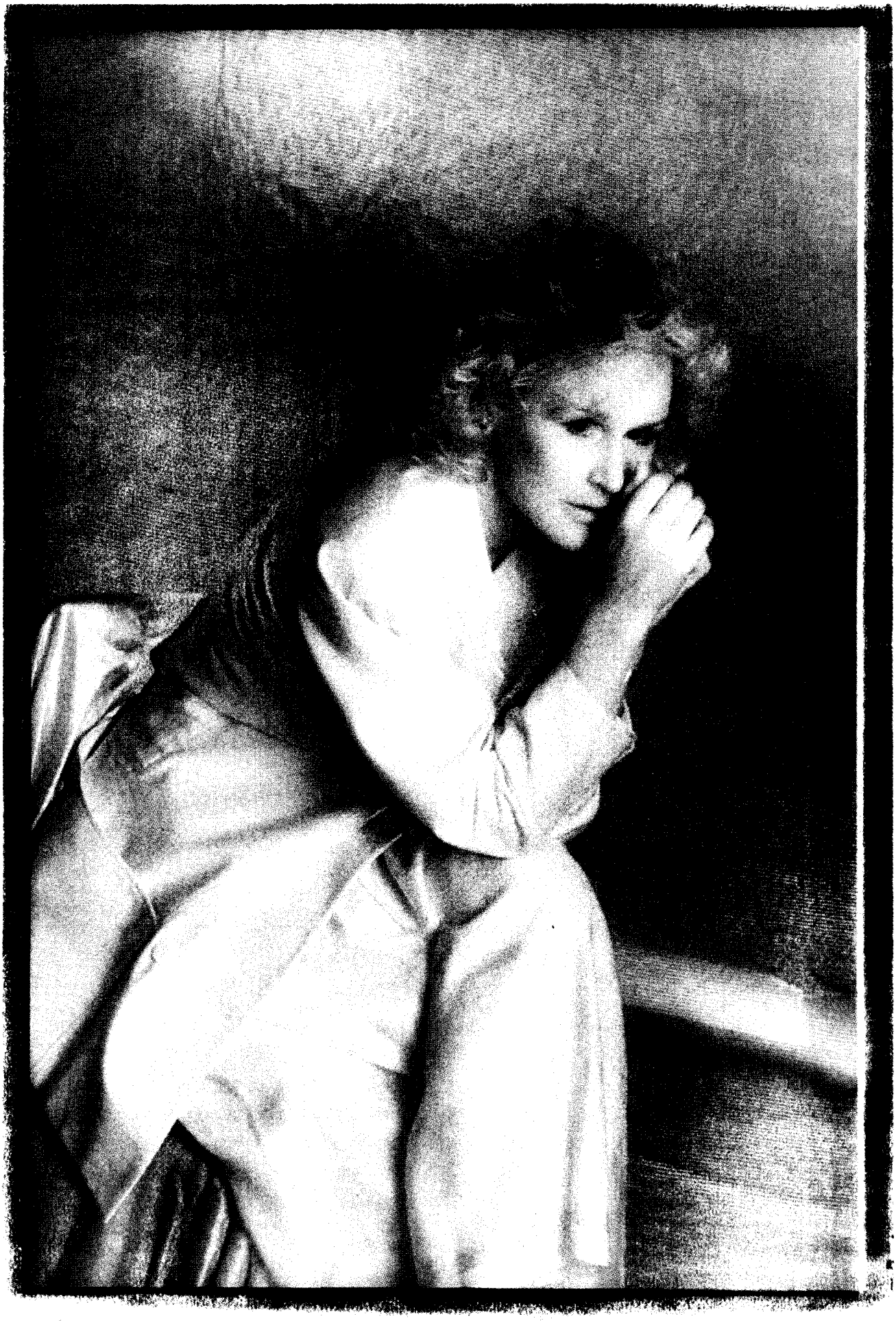

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# GLENN CLOSE

THE CINEMATIC CAREER OF ACTRESS GLENN CLOSE CONSISTS OF a series of quietly astonishing performances, from Jenny Fields in *The World According to Garp* to Iris Gaines in *The Natural*, which together have built an image of a warm, wise and nurturing woman.

Well, it's September, 1985, and Glenn Close is out to change all that. While she long ago demonstrated that she could play lead rather than supporting roles on stage—she won critical raves (and a Tony award) for her performance opposite Jeremy Irons in Tom Stoppard's Broadway hit *The Real Thing*—Close has never, until now, played a cinematic lead.

In two movies opening this month she does so. *Maxie*, a comedy directed by Paul Aaron, finds Close playing two different women inhabiting the same body. In the psychological thriller *Jagged Edge*, directed by Richard Marquand, she plays a criminal lawyer. Her elevation to the highest echelon of her profession essentially rides on the critical and public reaction to these films.

You might call Close a . . . natural. Raised in Greenwich, Connecticut, on an estate that has been in her family since the town was founded in the seventeenth century, Close always acted. She first discovered the public stage in prep school, when she and some pals founded the Fingernails (the Group with Polish). Majoring in theater at William and Mary, in her senior year Close was nominated for the TCG national regional theater auditions. This led to an invitation to join the now-defunct Phoenix Theater in New York and a classic "break" when director Hal Prince fired Mary Ure and gave understudy Close the lead in his production of William Congreve's *Love for Love*. Throughout the 1970s she played stages both on and off-Broadway and in regional theaters around the country.

Close made her astounding cinematic debut when director George Roy Hill saw her on stage in *Barnum* and cast her in *Garp*. This garnered her an Oscar nomination. She has since received two more, for *The Big Chill* and *The Natural*.

In September, 1984, Close married businessman James Marlas. The couple currently resides in New York City, spending free time at the Connecticut country house and with Close's parents, who now live in rural Wyoming, where her doctor father runs a county clinic.

***Q*** *What kind of film are you looking to do next?*

**A** I haven't read anything recently that grabbed me, but you never know in this business. I could get a script tomorrow that might be fantastic. But I'll know it when I find it. Meanwhile, I'm developing a few projects on my own. I'm collaborating on a screenplay with a friend from school who's a writer. It's based on a story my mom used to read to us when I was little. It's from *Tales of the Unexpected*.

***Q*** *Have you done any writing before?*

**A** I wrote one-act plays in college. Writing is something that's always intrigued me. But I talked to Steve Tesich, who did the adaptation of *Garp*, about how I'd like to be a writer, and he said, "A writer writes!" So I always felt I must not have enough in me to be a real writer or else I'd be sitting down every morning writing. That's why I like the idea of collaborating with someone to get started.

***Q*** *As a public figure, do you believe you should expound a political philosophy?*

**A** I don't. I've not come to that point yet. I'm very wary of that. My father lived in the Congo for sixteen years, through the *coup d'etat*, and so he was at the heart of a very hot part of the world at that time, and he saw what was true as opposed to what got on the news. There is such a dichotomy so much of the time, between the truth and what is projected as being the truth. So I'm very wary about what to become involved in. I think there might come a time where I will care enough to do the research to make myself feel comfortable with politics, but not now. I also feel that artists should . . . well, what I do best is act, and I can say a lot through that, and give a lot through that. When I did *Something About Amelia*, the film about child abuse on television, I was asked by several groups to speak, and to kind of be this spearhead of certain conferences and stuff. I gave it a lot of thought, and realized that I didn't do any research on that role because the mother didn't know anything about it in the first place. The best thing I did was to be a part of that thing, which will now be used as a training movie, used to educate people on that subject. I didn't think I really had anything valid other than my work.

***Q*** *How did you meet your husband?*

**A** We met at a dinner party after *The Real Thing*. He was asked by the people hosting to be my dinner partner. It wasn't love at first sight, but I like the fact that it wasn't. You get tired of crushes and all.

***Q*** *It must be hard, being a public figure, to sort out people's reactions at times.*

**A** Sometimes it can be just as hard with people you've known for a long time. But I always automatically give people the benefit of the doubt, and don't question whether or not there are ulterior motives. It all comes out in the wash.

■

**BY JUSTIN HENDERSON**

PHOTOGRAPHY BY RICHIE WILLIAMSON



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# JEFF PARKER

ONLY AFTER HIS RETURN FROM A LENGTHY TRIP TO EUROPE DID thirty-two-year-old Californian Jeff Parker decide he had to get "some kind of writing job" rather than go back to waiting tables at a Mexican restaurant. So the University of California at Irvine graduate began writing a weekly movie column in the nearby Newport *Ensign*. The column led to a full time position.

After five years at this job and after writing "a bunch of magazine pieces I'm not particularly proud of," he moved on to technical editing at an Orange County aerospace company and began to write *Laguna Heat*. Using the mystery form, he wanted to "explore various ideas I had while hopefully entertaining people at the same time." He says the book came in bits and pieces from newspapers, dreams and conversations. "It congealed out of my vague subconscious."

Jeff Parker now lives in Laguna Beach. He still edits for the aerospace firm during the day, and comes home at night to his word processing machine to work on his second novel.

***Excerpt from T. Jefferson Parker's* Laguna Heat, *to be published this month by St. Martin's Press:***

He lit a cigarette and began scuffing his shoes, slapping the leaves that reached out from the foliage. Halfway to the other side of the island—what he guessed was halfway, at least—he stopped dead in front of a huge iguana poised athwart the pathway in front of him. While Shephard choked his fear back down, he waited for the beast to move, but it didn't so much as twitch.

He bluffed forward a step, muttering a curse. Another step toward it—he was now within charging distance, Shephard guessed—the animal proved to be nothing more than a branch. He kicked it to be sure, picked it up, and brushed the damp earth from one end. Continuing his way, he smacked the plants and trees around him like a city dweller whose lantern had blown out in the woods. Five minutes later the pathway forked and he bore right, quickening his pace.

The trail narrowed. He used his stick to part the fronds and began to hum a song that kept changing into other songs. At a small clearing he stopped and tried to find the moon again, but the tangled jungle over him offered only darkness. He noticed that the sounds—the piping of night birds, the occasional chatter of monkeys—always diminished around him, resuming only when he had moved on. He filled this portable silence with the whacking of his branch and a muttering threat to the jungle as it encroached onto his slim passageway.

A fat shape with tiny legs shot across the path ahead of him, followed by three more of the same, but smaller. *Muy peligroso*, he thought, very dangerous, the wild pigs. In the silence he heard them cracking through the jungle floor, a shuffle, a snort, then nothing.

Just as the jungle had choked the path into nothingness, he broke through a wall of fragrant foliage and saw the silver water of the Caribbean sparkling ahead. He threw the branch toward it with a silent blessing and watched it thud onto the powder-white sand. And just as the desk clerk had said, the dark shape of the Hotel Cora stood profiled against the sky on a hill overlooking the sea, a quarter mile to the west. It was completely dark, recognizable only by its angular symmetry against the blue-black sky.

Shephard followed the perimeter of the jungle, which zig-zagged along a series of peaceful coves. The sand was soft underfoot, and the air was tinged with the clean and reassuring smell of ocean.

The outline of the Hotel Cora grew larger as he rounded a small lagoon. Behind him he could hear the busy chatter of the jungle, and in front the ocean against the shore. He stopped for a moment to look behind him and studied the series of tiny footprints that trailed off into the darkness from which he had come. The far side of the lagoon ended in an outcropping of dark rocks, which in the pale moonlight he saw was alive with iguanas, loafing in and out of each other's shadows. No wonder they eat them, he thought, big as pheasants.

He cautiously rounded the rocks, looking up when he reached a dilapidated boardwalk that had once served as an entrance to the Cora. The hotel stood above him, large and decrepit, the sagging posture of the unused. Against the main wall, which was now covered by foliage nearly to the center, the words *Hotel Cora* were written in graceful wrought-iron letters. One of the wooden double doors was all but torn away, left dangling by a disfigured hinge. An iguana pulled itself across the porch, then dragged its dark weight up the decaying flanks of the colonnade. Shephard could hear its claws finding their way through the rotted wood. He studied the three floors of darkened windows, only a few still with glass. Two years, he thought, may as well be two centuries in the jungle. The glass of an upper-story window, the one farthest from the entrance and nearest to the water, seemed for an instant to move.

Shephard backed away from the boardwalk and stepped down onto the sand. He kept near the front of the building, squinting at the window, now with a copper glow behind it, now with an orange flicker.

Candlelight.

And a moment later the silhouette of a man at the window, looking down at the sea.

■



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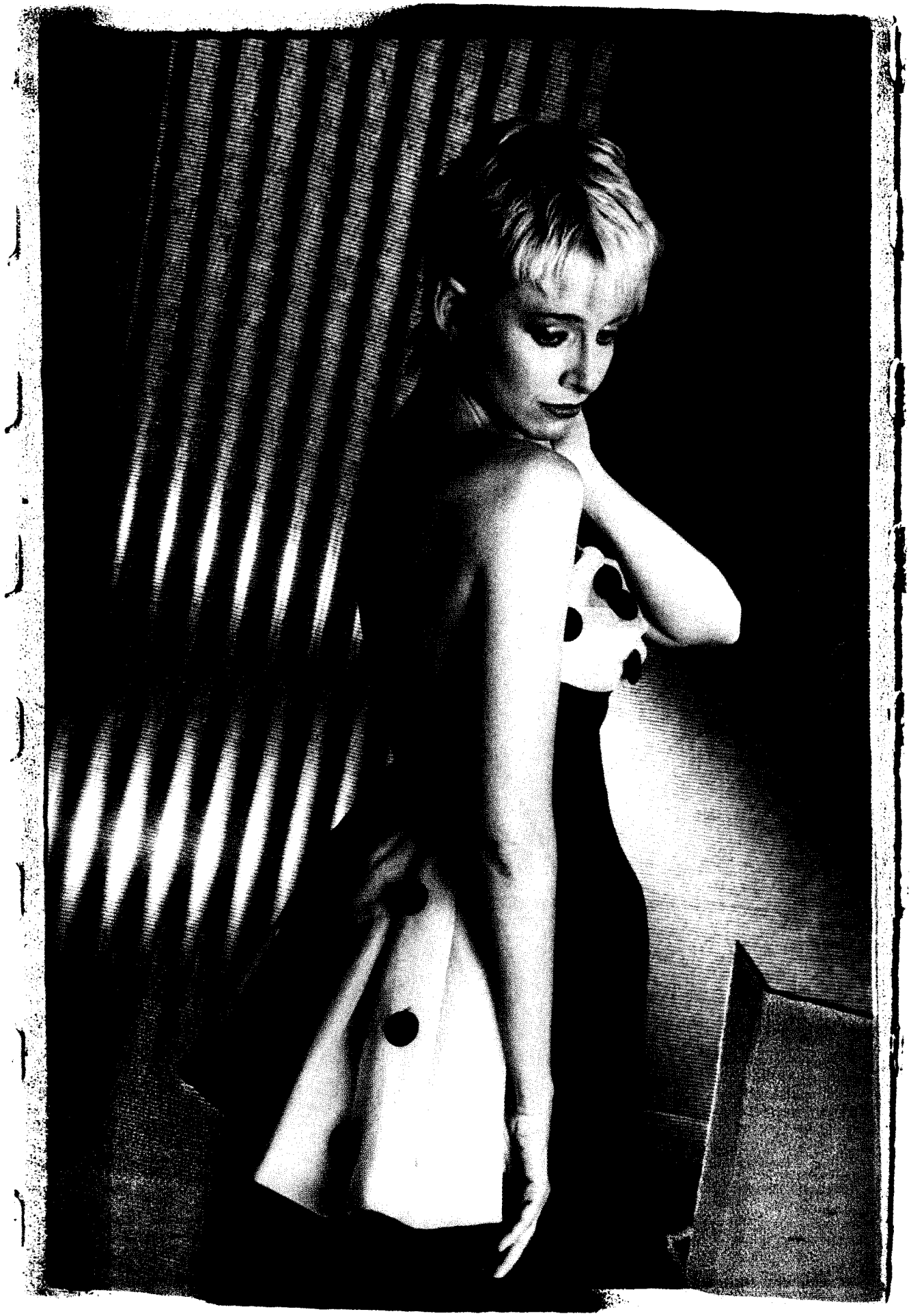

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# ELLEN FOLEY

TAKE STREISAND'S NOSE, FOR INSTANCE. OR BING CROSBY'S EARS. You could fill an endless, eccentric hallway with portraits of performers who have shaped their own architectural imperfections into iconic landmarks.

Now, about Ellen Foley's teeth. Ellen Foley has this magnificent overbite that could blithely devour Rambo (parts one *and* two) the way other people nibble through rice cakes. And Ellen—no fool she—proudly brandishes them in sneaky smiles or fits of mock anguish, like when she imitates her mother's impatience during the not-so-distant lean years: "I JUST SAW SO-AND-SO ON TELEVISION AND THEY ARE *NOT GOOD AT ALL*. I MEAN, ELLEN, YOU ARE SO MUCH BETTER!" Gee, uh, thanks Mom.

With a season of *Night Court* behind her, Ellen (and her mother) can stop singing the "There's No Accounting for Taste" blues. As Billie Young, the prim blonde public defender who risked court contempt charges to protect a cat from exploitation by pet food advertisers, Foley and her fabulous choppers became a familiar fixture in America's living rooms. If she had any complaints left to file, it was that she was not singing at all. At least not on *Night Court*.

What only Ellen, her mother and a legion of earlier fans know is that those teeth protect a big, rangy musical throat ("Ethel Merman meets Mick Jagger meets Yma Sumak" in her own words) that always feels a song coming on. She has three albums to prove it, from her days as a pre-Madonna rock diva. Unlike Madonna, however, Ellen's albums fired blank cartridges rather than bullets into *Billboard*'s charts. The closest she came to the hit range was her appearance on an eight-minute anthem to teenage lust called "Paradise by the Dashboard Light," on which she traded carnal shouts with that rocking sex god, Meat Loaf.

This summer, Foley reloaded and launched a revised strategy to let the word out that Billie Young could handle a club crowd as smoothly as a jury. With some help from cabaret pros Marc Shaiman and Scott Wittman, Foley fashioned a smart, sultry musical comedy act that packs New York's Greene Street Cafe Friday nights at 9:00 p.m. Gone was the sweaty, bass-pounding pulse of the rock albums. In its place: a piano, long black evening gloves and a classically eclectic forty-five minutes that bounced Kurt Weill off of Blossom Dearie, and transformed the Stones' "Wild Horses" and Jimmy Webb's "Wichita Lineman" into bruising lullabies. And, to demonstrate a sit-com affinity predating *Night Court*, she tossed out a medley of song hits from *I Love Lucy*. Who can forget Ethel Mertz's sweet-and-saucy "Lily of the Valley"?

For Foley, the change of musical gears was a deliberate, protective shift away from the perils of a rock business that she had blazed well before the current vogue of women singers. "It's a shark's market that requires a toughness—or a management to be tough for you—that I don't think I had. Musicians can really be unkind to women, particularly if you are not a musician. I don't have music theory, I don't even know chords, but I can tell them what I want to express, and then they try to flex their muscles. I had this tough veneer, but I found out it was nothing but a veneer.

"I really missed singing when I was doing *Night Court* in L.A. I *needed* to sing. Someone suggested I put a band together and do something at the Ritz. But in rock you really have to be current, and I was not about to set myself up against Cyndi Lauper (whom I love) and Tina Turner and Pat Benatar unless I had a sure-fire product. So I decided I would go totally reactionary and do things that were done forty years ago, but with my own wild sensibility. God, I wish there were some way of making money at this besides going to Vegas, because I think I've found my niche."

The thought of Las Vegas glitz is as alien to Foley as the drab, working-class towns surrounding Atlantic City where she and some old friends from her St. Louis post-pubescence tested their rock band in the mid-seventies. Her Dead End Kid veneer waxes as she recalls those bars "with the red flocked wallpaper and the low ceilings. There was another girl singer in the band whom I'd do Bessie Smith songs with; the only reason she was there was because her boyfriend was the drummer and his father paid for the P.A. system. It really pissed me off sharing the spotlight with someone who couldn't sing."

Foley would love to train her cabaret spotlight over to *Night Court* when—in a peculiar flash of network intrigue—the spot blew out and she was off the show. NBC politely announced that she quit, a press release euphemism that Foley had no qualms qualifying. "It was what one might call 'mutual agreement.' Even with national exposure, I had the luxury of being incognito, because my public self and my TV looks were so different. And I needed that to change—not that I wanted John Hinckley trailing me or anything—but I wanted to see the character become more identifiable with who I am. The hair, for instance. I know it sounds dumb, but if I don't like how this woman looked, can it really be attractive to millions of people? But the producers wanted me to be softer, more conservative, and I was already pushing myself as far to the right as I could go."

The odds are unlikely that Ellen Foley will ever again tailor her clothes (or hair) to fit the fashions of the times. "I won't change my teeth unless they fall out or something" she declares proudly, and bares that sneaky, knowing grin. It knows that some orthodontist's loss will be Ellen Foley's gain.

BY JAN STUART



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# ARIANE

ARIANE, THE MODEL, STARTED WORKING SEVEN YEARS AGO AT the age of fifteen. She made an immediate impression with the incongruity of her Eurasian face (she's half Japanese-American, half Dutch) and her impressive (5'10") height. Today, suddenly she's everywhere you look: in *Vogue*, in *Harper's Bazaar*, and in the new American version of *Elle*.

Ariane, the actress, is co-starring in the much-awaited October release *The Year of the Dragon*, director Michael Cimino's first movie since his epic flop, *Heaven's Gate*.

And Ariane, the mannequin, is in the window of Saks Fifth Avenue, Manhattan. Actually, there are twelve silent Arianes outfitted in the latest designer sportswear posing impassively in various locations around the store. She was sculpted by Adel Rootstein, a London Mannequin specialist.

"I thought they were going to do plaster of Paris on my face but it was almost like a portrait. The guy had me sit for him, three hours every morning for four days and he did my head and shoulders. Just sculpted out of clay."

Dressed casually in East Village chic—a faded blue man's shirt with the sleeves cut off, a pair of jeans, black heels, a cluster of tiny gold coins dangling from one ear but not the other, a couple of bracelets that are more thrift-shop than Tiffany—Ariane traces the lines of her boyish face as she describes her first meeting with the doppelgänger. "I touched the face to see if the feeling of it felt like mine, the shape of it, and it did, like around the jaw line. It doesn't look exactly like me. They've stylized it. It's not the *Stepford Wives* or anything like that."

In *The Year of the Dragon*, her first role as an actress, she plays a television reporter covering organized crime in Chinatown. (To prepare for the role, Cimino sent her out to cover the Mondale campaign with a CBS reporter.) On the job she meets a crusading young police captain played by Mickey Rourke and, amid peril and intrigue, they fall in love. "Acting was like a little secret I had," she admits, "but I was never going to pursue it. Never, never, never, never. . . . When the movie auditions happened, it just started taking its own course."

Ariane had an all-American childhood in an upper-middle class section of the Bronx, and although her oriental features were a key to her landing the role as a Chinese reporter, the film's shoot provided her first real experience spending time among other Asians. "It made me feel stronger about myself, that there's this whole other side of me that's quite special and quite unique," she says. "I never really investigated that part of my life, that side of my heritage."

***Q*** *What kind of clothes do you buy for yourself?*

**A** That's a great question. No one's ever asked me that before. Old clothes. No—not old clothes but things off the street and from old shops.

***Q*** *Would you like to design your own line of clothes someday?*

**A** I'd love to. I think about it all the time.

***Q*** *What would be your trademark?*

**A** Black. I always wear black. It would have to be something that's really happening—but still classic. Something very inspirational and it must make you feel great when you put it on. And . . . it's gotta have a little bit of rock 'n' roll in it!

***Q*** *What's the best part about modeling?*

**A** Being with all those models! I love models. I used to hate them. Fashion holds you all together. We've all been through the same things. We don't have to "explain" anything when we all get together. Most of my friends, though, aren't models. The only time I really spend time with other models is when I'm working. We have a certain kind of relationship—I don't know if it would work on the outside. But when we're all backstage before a show we're like sisters.

***Q*** *Models aren't supposed to drink or smoke. Isn't it bad for the skin?*

**A** Are you kidding? We all smoke and drink. Lots of models suck cigarettes. When we do big shows, we have a glass of champagne beforehand just to loosen up. Catalogue work is different, though, it is very straight—very cut and dry. That's when you're really merchandising. You're in a totally different head and its totally unglamorous. The shows are much more fun.

***Q*** *What would the average stranger find most interesting about you?*

**A** Me. Visually. People think that I'm an odd creature sometimes. I don't think I'm strange looking, but to some people I might be. It's my height and my face. I'm tall and Oriental. Sometimes that throws people off. I hit people so strongly by how I look that it affects them. The way I dress might also have something to do with that. Sometimes I wonder if it's affected the way *I* see people?

I judge people by their looks, sometimes. The first thing I look at is their face, then their feet. Seeing what people put on their feet tells you a lot about a person. And how they are standing or walking. Certain kinds of shoes tell you something. When you go to a club, you see a guy, and when you see his face you know what to expect on his feet. Sometimes you're surprised. The worst (the *total* no-no) is white Capezios. If you see a guy coming toward you wearing white Capezios, forget it. If he's wearing running shoes, say Converse or Puma, you get a fairly casual impression. You should also notice if the shoes have been worn, or if he only put them on to go out to the clubs. Does he *really* wear them?

***Q*** *If you spotted the "ideal" guy across a room, what kind of shoes would he be wearing?*

**A** Anything that's true to himself. His shoes are going to match his personality. Shoes that would make sense to his face. I don't like guys in small little shoes. I love sturdy shoes, boots or sneakers—masculine shoes, with a slightly funky touch. I like combat boots more than cowboy boots. But they can't be flashy.

***Q*** *What do you want people to know about you?*

**A** Anything that's true. I don't care what it is as long as it's true.

**BY KARRIE JACOBS**



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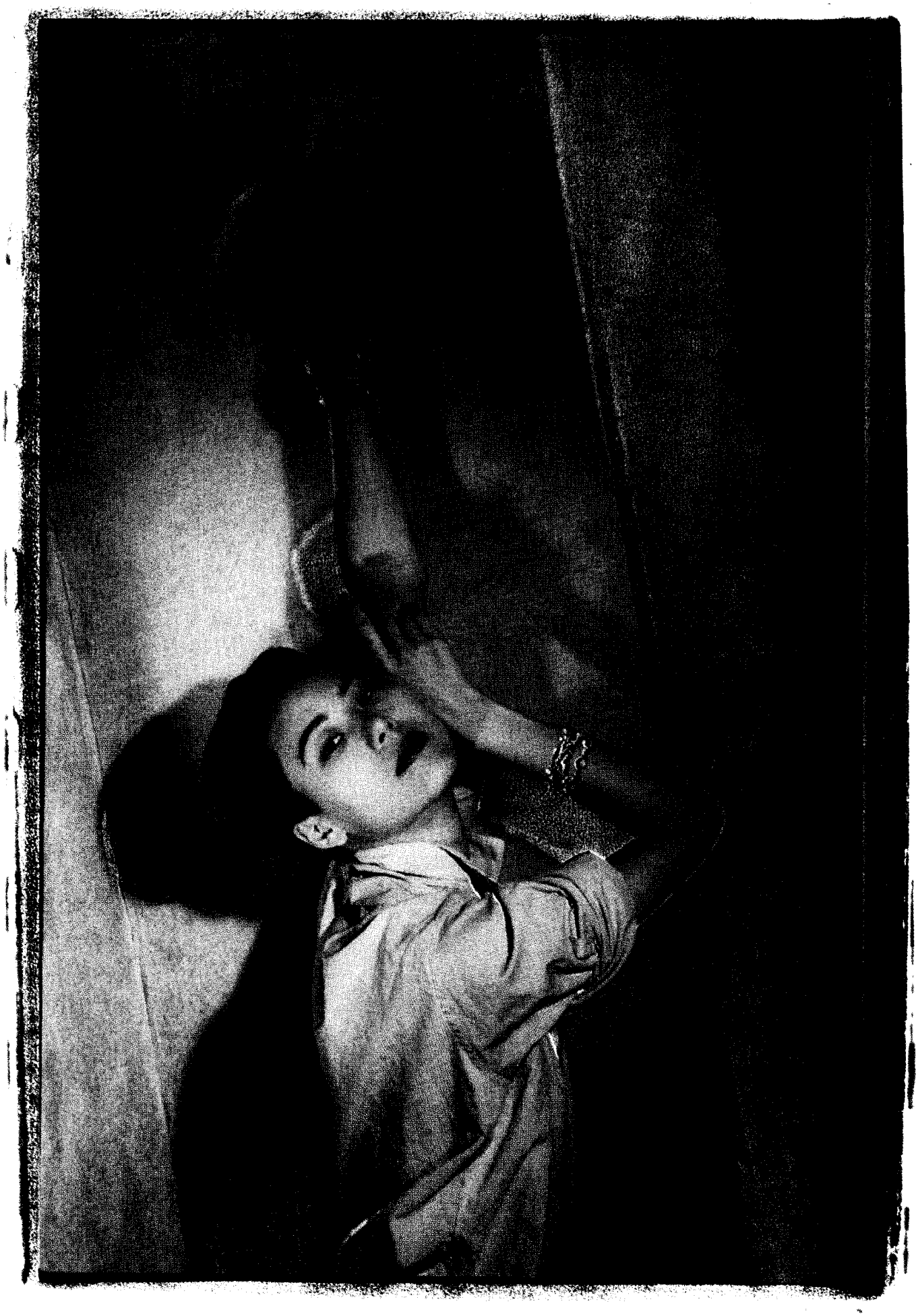

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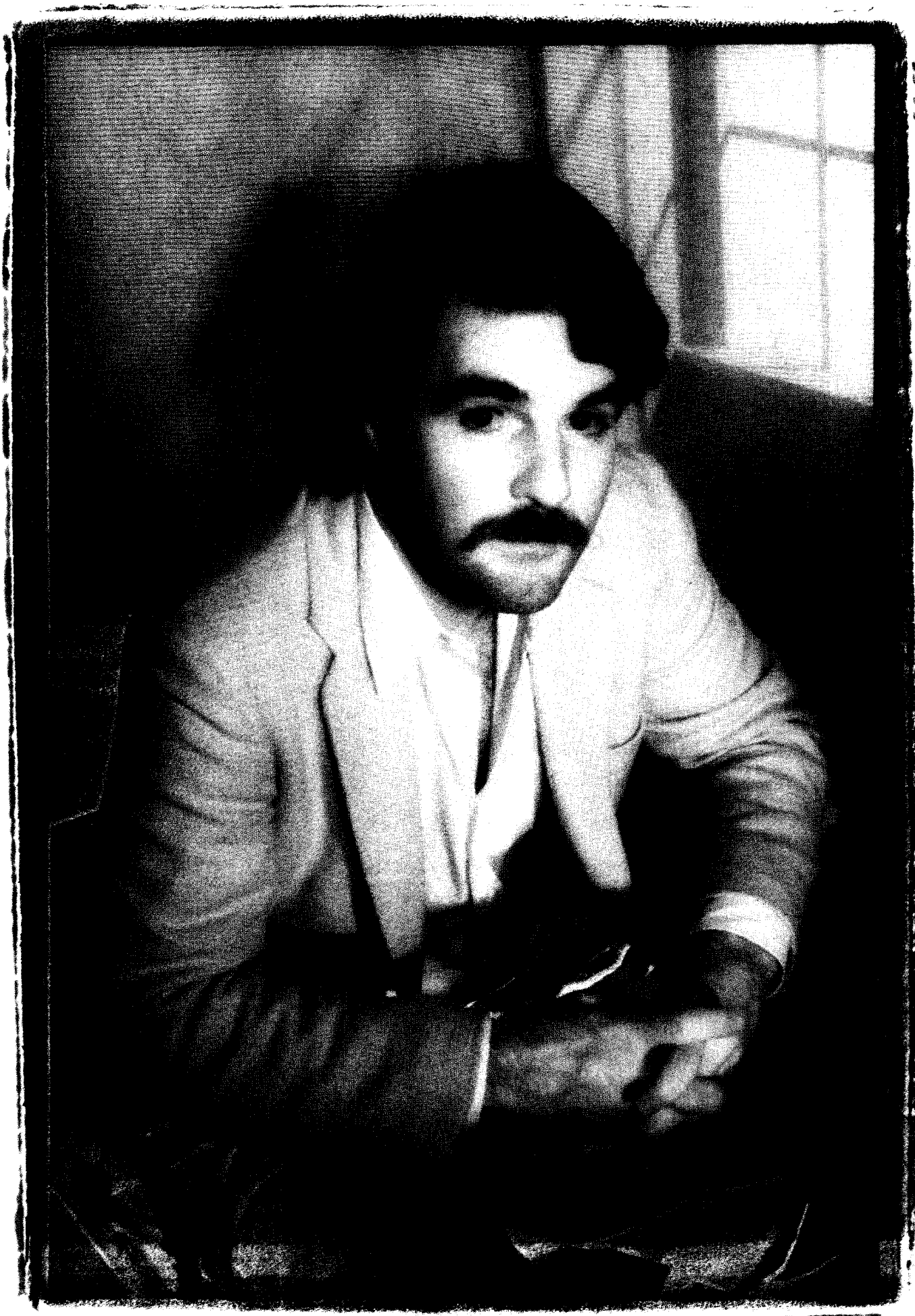

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# DAVID MACAULAY

DAVID MACAULAY'S FIRST BOOK BEGAN AS A BEAUTY PAGEANT for gargoyles when the young non-practicing architect approached publishers with sketches for a children's book—conceived as a beauty contest in which all the contestants are ugly.

An editor at Houghton Mifflin declined the opportunity to publish a pen and ink drawing of Bert Parks belting out "There She Is, Miss Gargoyle." But the editor was struck by one sketch of a gargoyle sitting atop Notre Dame Cathedral. Plans were changed, leading to the birth of *Cathedral*, the illustrated story of the construction of one such Gothic church.

That was nine books ago. Macaulay has since chronicled the construction of *City*, *Pyramid* and *Castle*; gone beneath the streets for *Underground*; imagined the demolition of the Empire State Building by Arab sheiks in *Unbuilding*, and traced the evolution of a New England town in *Mill*. Two other works began as art exhibits before becoming books—*Motel of the Mysteries* (a present day Ramada Inn being excavated by very literal-minded archeologists thousands of years hence) and *Great Moments in Architecture* (Macaulay's satiric pen and ink revenge on his chosen profession).

Macaulay's books have been winning awards and achieving wide popularity both here and abroad. Two have been made into TV specials. His latest is *Baaa*, a sixty-three page parable about what happens after people disappear from society and sheep take over and begin acting like their human predecessors.

"I'd been thinking of doing a series of drawings of famous places like St. Mark's Square in Venice, the Champs Élysée, places of that sort, places that you never see without people, where people have become part of the image," Macaulay says. "I was going to do drawings that showed these places absolutely empty. So you would look at the picture and say, 'Something is wrong.' Where this idea came from I'm not entirely certain—a little bit of gloom and doom from news here and there. Maybe it's a personal response to the neutron bomb; I don't know.

"And then I was in Washington, D.C. for a meeting. I was in the hotel at 3:15 in the morning when somebody kicked the door in down the hall because he'd been locked out. Tremendous ruckus. I woke up and couldn't get back to sleep. So I was lying there and started to think about these drawings again and thought, '*Supposing animals wandered into these spaces that I've just made deserted in the drawings.*' Then I started to think about a flock of sheep wandering into St. Mark's. So I got up and grabbed the little telephone pad and pencil and went into the bathroom—my wife was asleep in bed—shut the door and started scribbling down these ideas. Monday morning I went back to Providence [Rhode Island], sat down at the typewriter and by Thursday I had a draft of this story about sheep coming into an abandoned town and taking over."

David Macaulay was born in England in 1945 and lived there until age eleven, when his family moved to Bloomfield, New Jersey. As a boy, Macaulay built things: working models of elevators, railroad crossings, cable cars—whatever his imagination and old cigar boxes, adhesive tape and string could conjure up. "They all had to work, things had to move in an unobvious way," he says now.

Macaulay also began to draw seriously, eventually going on to receive his bachelor's degree in architecture from the Rhode Island School of Design (RISD). Having applied to only two schools, one for architecture and one for engineering, it became a matter of chance that Macaulay chose architecture. He sometimes ponders what he might have done with an engineering degree. "Who knows what I'd be doing now, maybe building bad bridges and inept highways, or at best amusing highways."

Before he received his degree, Macaulay spent time apprenticing in an architect's firm. "I did stairwells one summer and said, 'Forget this, this is crazy.' I know you only have to do stairwells for a couple of years, but that's two years too long."

After working briefly for an interior designer, as a junior high school teacher and a drawing instructor at RISD, Macaulay began to think about books, and visions of gargoyles began dancing in his head.

Macaulay lives with his wife and two children in Providence and still teaches one drawing class a semester at RISD. Following this fall's publicity tour for *Baaa*, he will start his next book.

"It's a book about the way things work—machinery and that sort of stuff," Macaulay says, "with an emphasis on the links between the way things work. So that if you understand how some water-fed contraption worked 2000 years ago, you can also begin to understand how a twentieth-century piece of machinery that is based on the same principle is working. I want to make those connections."

BY LARRY McCARTHY



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# CHARLES KURALT

FOR NEARLY TWENTY YEARS NOW, CHARLES KURALT HAS PUT the call and reply of America's highways into our living rooms. "On the Road" with Charles Kuralt has been for many the unexpected, cheerful footnote to the evening news. And the real grabber is that this guy does spend most of his life on the road.

He really does. He figures that in various generations of the "On the Road" bus he's chugged through just about every part of continental America. With him in that mobile video locker, as they have been for most of Kuralt's rambling career, are Izzy and Larry (cameraman Isadore Bleckman and soundman Larry Gianneschi, Jr.). The trio spends virtually the whole year out in the field, a routine punctuated weekly by Kuralt's trips back to New York, where he hosts *CBS Sunday Morning.*

On the road, the crew is up and out, early and late, shooting elements for prearranged stories . . . but there's still plenty of time to look for unusual roadsigns, listen to more than their fair share of local myths and history, furthering the search for the best mix of insignificance and intrigue. Some years ago, Kuralt and crew were driving through Ohio: "We saw a sign in the front yard of a farm house that said 'Welcome home Roger.' We drove along for a mile or two, and then I looked at the cameraman and he looked at me, and then we turned around and went back to see who Roger was. It turns out he was a soldier coming home from Vietnam, although they didn't know exactly what day that would be. We did a little piece called 'Waiting For Roger.' We talked to his wife and his mother who just happened to be baking a cake at the time. We never did see Roger, but so much interest was stirred up that a week or so later Cronkite had to say 'Well, by the way, Roger got home.' "

Very little about the process has changed since those early days, except most story ideas come in the mail now. And Kuralt and crew don't actually sleep on the bus anymore. Some of the hundreds of little stories that have found status as a videographic art form under his tutelage will be published this month by Putnam.

How does someone become bard of the byways? Kuralt started in college, rising to editor of the University of North Carolina's *Daily Tarheel.* After college he went back home to Charlotte to work for *The Charlotte News,* where he wrote a column about members of the local community. The "Road" seeds were sown.

He went off to CBS in the late fifties, and his hard news credentials were forged handling South America, Vietnam and, at one point, running the network's L.A. bureau. In 1967, as breaking news of that era neared a fever pitch, Kuralt went to the brass and traded in his Rolaids for hiking shoes. What started as a three-month experiment was extended *ad infinitum* with only a two-year hiatus for *CBS Morning News* anchor duty (by the way, he says, don't confuse him with *any* of the people CBS talked to about filling Bill Kurtis's shoes).

He has a wife, two grown daughters, and a relationship with them that is peculiar to foreign correspondents: a sort of recognition of absence as the trade-off for greater good. "It suits me by temperament to be on the road," he says. "I don't miss the big stories. There's something about a bank of cameras and a hundred reporters that doesn't make my heart sing."

Kuralt succeeds in some big ways where others fail. City reporters fear nothing more than having to interview someone who lives in a lower-than-top-thirty-market because of the fear of deathbore. Not so Kuralt, who finds his subjects usually so rarin' to go, he worries they'll spit out their best stuff before the camera's set up. He also manages to see the "Gee!" in nearly every story, an outlook that he says has made him a bit more optimistic about whether America will survive.

Will he ever run out of stories? Never! is the reply—the same one he gives to the question "When are you going to hang up the road, Charles Kuralt?"

***Quintessential Kuralt: an excerpt from* On the Road, *published this month by Putnam's.***

Fifty miles down a dirt road in Wyoming one time, the old bus suffered two flat tires, which was one flat tire too many. We sat there for an hour wondering what to do about it before a rancher came along in his pickup truck. "Looks like you boys need some help," he said. He took us to a gas station on the highway, waited until the flats were fixed, drove us back to the bus, and helped us jack up the wheels and change the tires. By then it was getting dark. He said, "Nothing to do but take you boys home with me, I guess." His wife cooked us elk steaks for dinner, tucked us under warm quilts for the night, and sent us off full of flapjacks and sausage the next morning. Her husband followed us to the highway to make sure we didn't have any more flat tires. I don't know what he *planned* to do with those twenty-four hours, but he ended up giving most of them to some stranded strangers.

To read the front pages, you might conclude that Americans are mostly out for themselves, venal, grasping, and mean-spirited. The front pages have room only for cheating defense contractors and politicians with their hands in the till. But you can't travel the back roads very long without discovering a multitude of gentle people doing good for others with no expectation of gain or recognition. The everyday kindness of the back roads more than makes up for the acts of greed in the headlines. Some people out there spend their whole lives selflessly. You could call them heroes.

BY PETER QUINN HACKES



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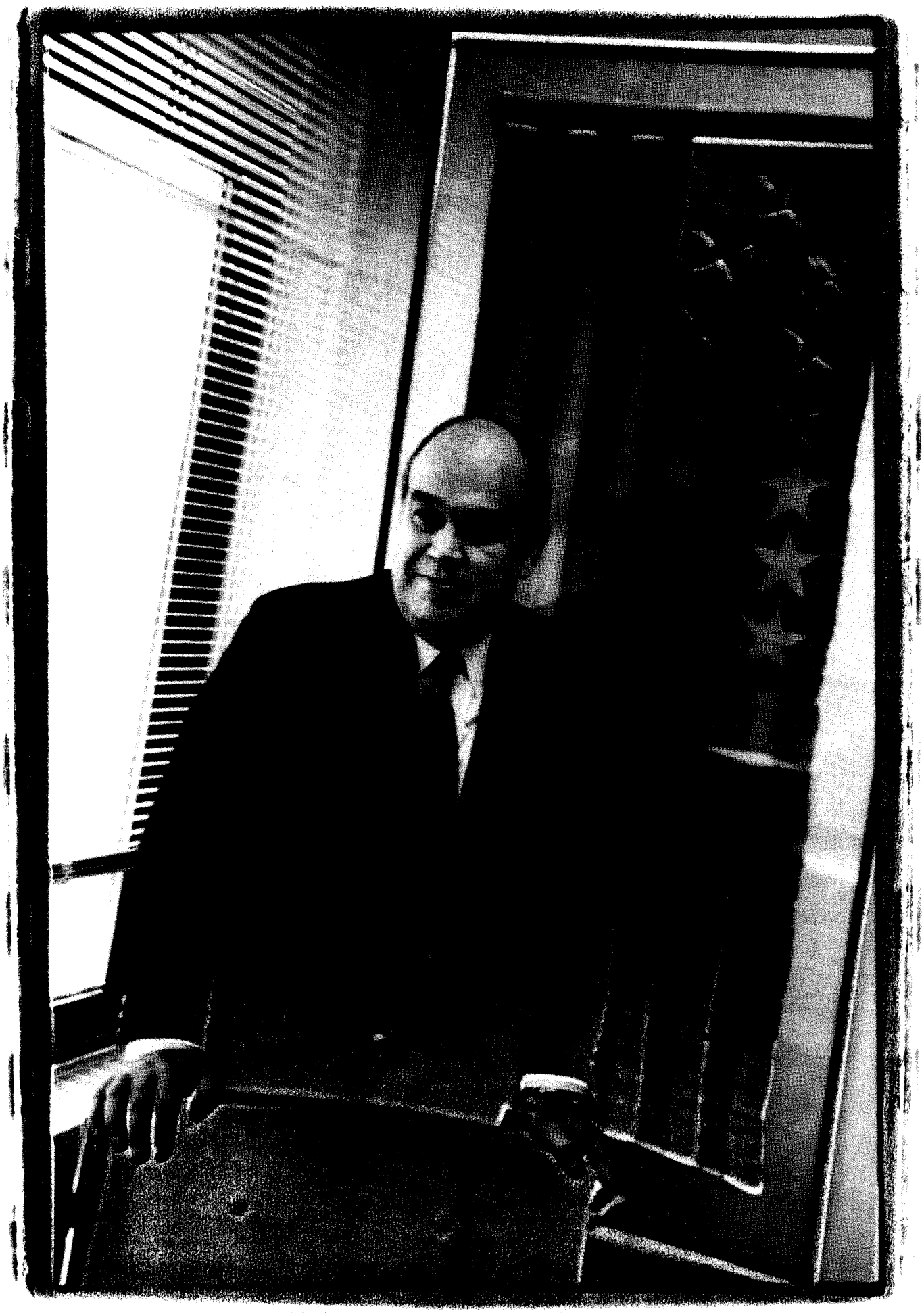

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# SUSAN BRAUDY

ALTHOUGH SUSAN BRAUDY STUDIED PHILOSOPHY AT BRYN Mawr, the University of Pennsylvania and Yale, creative writing was the only class for which she did her homework. For one course the Philadelphia native had to write one short story each week. "I always lost the sense of time passing, but I didn't have a clue it meant I should be a writer."

Her big break came when Clay Felker bought some of her work that appeared in the *New Journal*, which she helped start in her brief time at Yale. Her articles in the then recently-created *New York* magazine helped launch a journalistic career that would include staff positions at *Glamour*, *Newsweek* and *Ms.* magazines and much writing in other national publications. Often she wrote about facets of the movie industry. "We learn about life from the movies. I've always been fascinated with films and the people around them."

Having worked as an assistant to producer Alberto Grimaldi and as a creative production vice president at Warner Studios, Braudy has plenty of experience to draw upon.

*Who Killed Sal Mineo?* was based on the actor's murder, while *What the Movies Made Me Do* "is a funny fantasy about someone who has a job similar to the one I had. They get a lot of power and then get into a colossal bind trying to make a movie." Susan Braudy has also written *Between Marriage and Divorce.*

***Excerpt from Susan Braudy's new novel,* What the Movies Made Me Do, *to be published this month by Knopf:***

*Exterior establishing shot: dazzling midtown Manhattan. Camera dollies up sunstruck green glass skyscraper. Sound track trumpets blast "I Looove Neew Yorrk" over chiming elevator. Then we face two imposing double glass doors to reception area.*

I usually enter my office warily. My blood starts pounding when I hear the hum of air vents and ringing telephones. This morning I waved at our receptionist, who was sticking her headphones into her wild gray hair. Her three kids sat lined up in chairs. I rubbed the tall girl's head. She picked at a scab on her knee while her eyes followed me.

"What are you kids doing here?"

"Martin Luther King Day, no school," Ivy answered. I kept patting Mary's head. I identified with her slumping shoulders, eleven years old, and she'd shot up to five feet six in the last year. "Pretty picture," I said before she closed her coloring book. She popped her hand over her mouth.

"You kids better beat it to the playroom in five seconds," Ivy ordered. She frowned at me. "They want to stick around for the parade, big crowds, they're closing off our street. Take your lunch inside."

"Any messages from Israel?" I asked, begging silently for good news. I had to make sure Anita was found before the studio in California discovered next Christmas's release was disappearing on location.

"Nope." Ivy threw a lever on her switchboard. "But your boss called from the coast."

She announced my name to somebody calling the switchboard and handed me a typed invitation to our next screening party—for Hitchcock's *Rope.* I lure New York directors and producers into my office with rare old movies. "We still doing this?" Ivy asked.

I shot her a jittery look. Maybe everybody figured I was getting the ax. "Sure, and you better show up," I said in a peppy voice.

I watch over the productivity of thirty people. No matter what my mood, I keep up their morals. I opened my fat briefcase and leaned into a doorway to hand a fast-talking screenwriter the first half of his draft with my notes. "I'm inspired," he shouted. "I got ten more clean pages." I waved at script readers just out of film school. I was proud of the way I'd set up their offices like little living rooms, with cheerful movie posters, couches, ragtag ivy and rubber-tree plants, and white bookshelves for screenplays.

I twisted my arm out of my heavy coat and heard my secretary Rosemary's sweet-child voice promising I'd call somebody back. She had the telephone pressed to her ear under her mop of red hair, and one foot in a clunky wood clog up on the green desk blotter. "I got you into that play," she whispered to me. "I browbeat the producer." At my look she drawled, "Excuse me," and dragged her foot off the desk.

In fact, her casual decorum relaxes me. She reminded me of somebody's kid who had just finished a basketball game at the high school gym. Today she was blowing bubbles with pink gum and wearing a loose white blouse over white dungarees.

I had been watching this tall, plump twenty-one-year-old from Minnesota for a year from my favorite spot inside the plush curving arm of my couch. She's the only person I see for eight hours straight while I skim scripts and pass on projects, check contracts, dictate memos, hold meetings, and talk up the business on my nine telephone lines.

I know most of Rosemary's gestures. When she's in a bad mood, she hisses if she hits the wrong typewriter key. She hums hymns when things are going right.

"Get rid of the gum," I said.



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# KAREN AKERS

SINGER-ACTRESS KAREN AKERS COULD GIVE AN EGOMANIAC AN inferiority complex.

Her singing commands one-woman shows, White House performances and orgasmic reviews describing her as a "cabaret goddess." Her acting debut was on Broadway and earned a Tony nomination. Her movie debut was in Woody Allen's *The Purple Rose of Cairo*; her second film will be Mike Nichols' and Nora Ephron's *Heartburn*.

Akers' physical appearance is as remarkable as her professional ones. The sleek six-footer, with cheekbones as big as the Ritz and skin as flawless as her singing voice, has been featured in the book *The Looks Men Love* (St. Martin's Press), and compared to the beauty of Nefertiti, or a perfected Glenda Jackson.

Her unique style comes also from her mellifluous voice and theatrical delivery, through which she becomes a myriad of characters, moving beyond mere moods to weave spells, alternately romantic, sad, sexy, joyful.

As if all this weren't enough, Akers is married to a man who seems as supportive as he is attractive. Her attorney husband Jim Akers is superdad while his wife flies like superwoman each week between family life in Washington and her career in Manhattan.

Jim Akers has said he does more "dusting than lusting" during his wife's absences, as he takes care of their spacious house and two sons, Jeremy, eleven, and Christopher, who will be ten in October.

Readers feeling a pang of inferiority in comparison please note that Akers' self-confidence and masterful command onstage frequently elude her offstage. During an interview she apologizes often for not being articulate. She frets about turning forty. She watches everything she eats. She's rarely happy with the way she looks or sounds.

Cool as the ivory tone of her living room, she sighs, "Offstage I can feel a total loss in more ways than one. I never feel I'm giving everything everyone needs. I'm still trying to be everything to everyone. But it's impossible, except perhaps when I'm performing. It's easier to pull off onstage. No one can phone me and then I remember, 'Oh, shit. I must arrange a carpool for tonight.' I'm free to be that giving because I've made my decision, to be there," Akers says.

She creates an intimate ambiance with her audience. "I bring people into my world, gently, by my songs." She proudly recalls one man saying that her songs "aren't the kind you walk out humming, but you remember them here." She taps her heart.

"The point is to stir up feelings, to touch them," she says, explaining that she tries for "cycles" within her shows. "There's an ebb and flow, more toward intensity than away from it. I try to balance it with lighter things and give them a break. The audience can come along with me for only so long until they get wrung out—I can't explain it, I just know what I do."

This autumn Akers is fusing cabaret and theater in her off-Broadway show *Karen Akers: Let the Music Speak*. It represents her new-found balance of songs about girl meets, loses, finds—or never gets—boy.

She describes one of the songs, a new arrangement of her sultry trademark "An Occasional Man," in words that outline her own appeal: "deadpan sexy . . . very languorous . . . It doesn't push to be sexy, it just sort of happens."

A few songs have struck her immediately. "I knew the first time I heard Craig Carnelia's 'I Met A Man Today' that I had to sing it." Peter Allen songs are other Akers favorites, like one that goes, "I'll teach you to make friends with pain/That's lesson number one." She uses theater music, especially by Stephen Sondheim, because it "sets scenes immediately, directly." Her heroine is Edith Piaf, and she sings—in her fluent and flawless French—several songs from the Little Sparrow's repertoire.

Karen Orth-Pallavicini grew up on Manhattan's Upper East Side, in a sophisticated, worldly home where both parents spoke French: her father, whose background ranged from insurance underwriting to selling aspirin in Brazil's jungles; and her mother, who raised six children before obtaining an advanced degree in divinity and becoming a chaplain at Lenox Hill Hospital.

Karen Akers began singing by emulating folk singers back in college, but didn't become serious about performing until her husband encouraged her.

In 1979 German-born Christian Blackwood "discovered" Akers at Reno Sweeney's in New York. Their resulting TV documentary, with Akers in a tux, was shown on PBS beginning in 1981 and evolved into her one album, *Presenting Karen Akers*.

As Akers tells it, her audition for the Broadway musical *Nine* brought tears to the eyes of director-choreographer Tommy Tune. He cast her immediately. She considers the two-year run one of her happiest, yet hardest times, with only twenty-four hours a week in Washington.

"It's a very selfish existence, in a good way," she says of her career. "But it can be harmful for family life. . . . All of a sudden it blows up in your face. You realize you've screwed up and have to start all over again.

"I'm not driven solely by ambition," Akers stresses, "but more out of a love of my work and a desire to be good at what I love to do. It also goes for being wife, mother and a generalized human being." SR

BY MARSHA DUBROW



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SATURDAY REVIEW'S 1985

# FALL BOOK PREVIEW

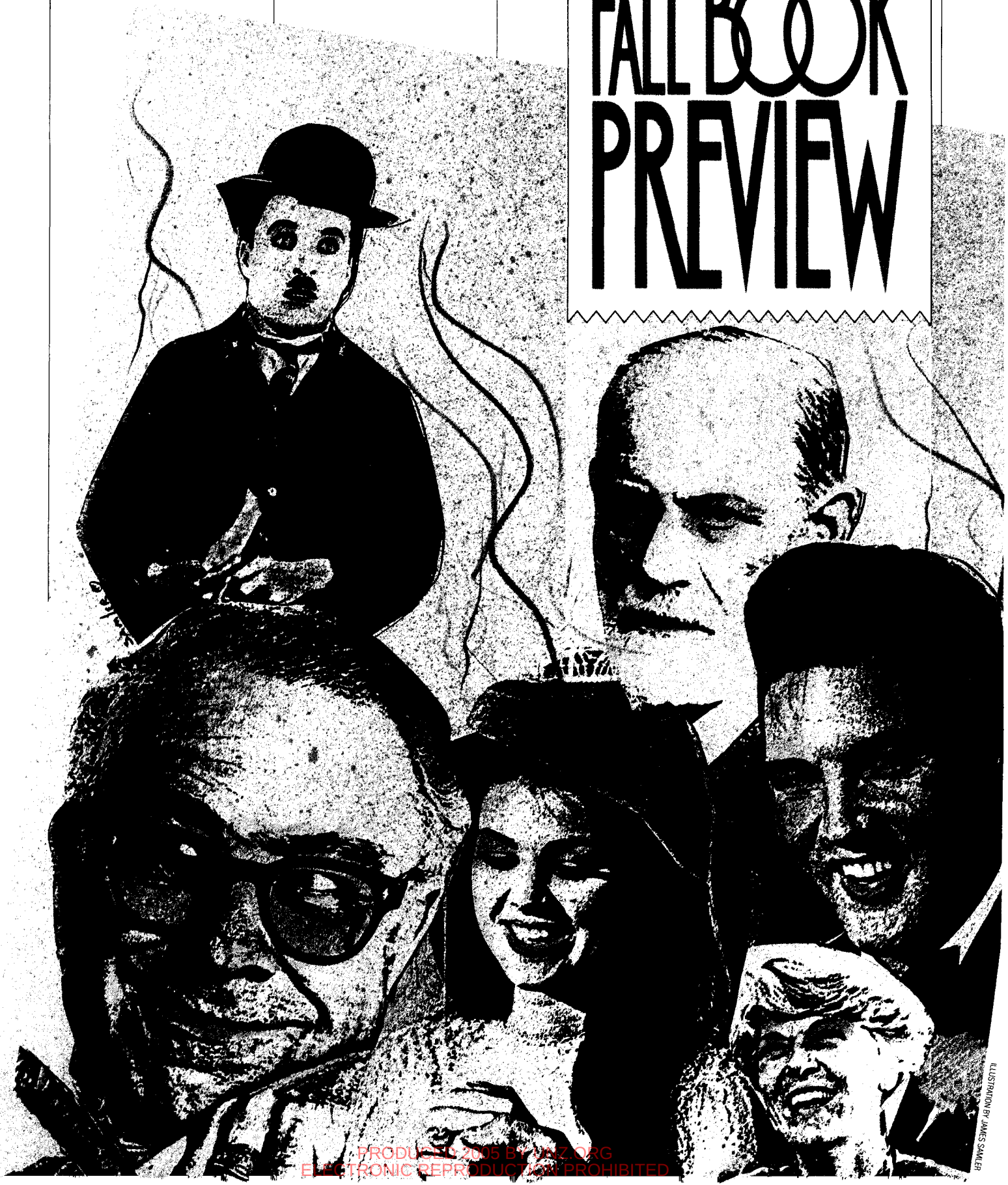

ILLUSTRATION BY JAMES SAMLER

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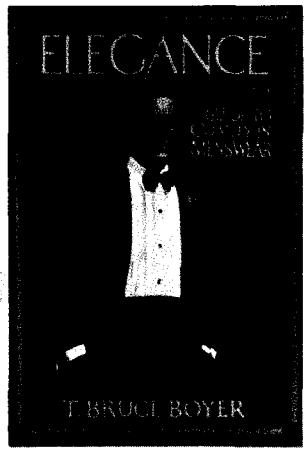
# September




### ELEGANCE: A GUIDE TO QUALITY IN MENSWEAR
BY G. BRUCE BOYER
Norton

G. Bruce Boyer, men's fashion editor for *Town & Country* magazine, examines the evolution of the male wardrobe and offers advice on styles, shopping, maintenance and packing.

### THE RAPTORS AND OTHER BIRDS
DRAWINGS BY LEONARD BASKIN
Pantheon

Artist, sculptor, designer and printmaker Leonard Baskin has been a dominant figure in the graphics world for over thirty years. His latest collection of portraits brings together nearly seventy images that span three decades—a portfolio of his sinister birds of prey Raven and Crow, his looming bird-humans, the delicate Loon and Snowy Owl, and his new series, the Raptors. Also included is a separate, framable color print.

### D.H. LAWRENCE
BY ANTHONY BURGESS
Arbor House

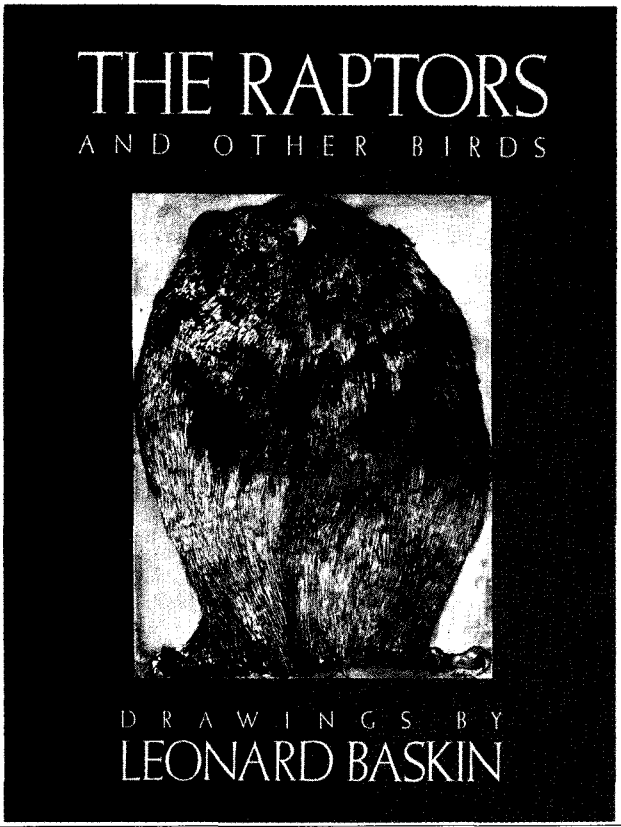
Part autobiography, part reflection on the role of the artist in the twentieth century, part social and political analysis, Burgess tells the reader much about himself as well as his subject.

### THE KINGDOM OF THE WICKED
BY ANTHONY BURGESS
Arbor House

Told through the voice of a man who was on the scene, the prolific Burgess's latest novel begins with the crucifixion of Jesus and ends seventy years later with the destruction of Pompeii.

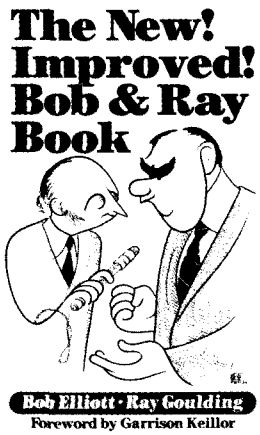
### MR. PALOMAR
BY ITALO CALVINO, TRANSLATED BY WILLIAM WEAVER
Harcourt Brace Jovanovich

Italo Calvino is increasingly recognized as Italy's most important and imaginative novelist. In his latest book the central character is named after the famous telescope.




### THE NEW! IMPROVED! BOB & RAY BOOK
BY BOB ELLIOTT AND RAY GOULDING
Putnam

For thirty-nine years, in radio, television, films, commercials, on Broadway and in two books, Bob and Ray have been entertaining audiences with such classic characters as Biff Burns, Wally Ballou, book critic Ward Stuffer, primitive-culture specialist Doctor Bessie Wilmerding, the anxious inhabitants of *The Gathering Dusk* and the intrepid Captain Pediatrician.




### ENCOUNTERS WITH QI: EXPLORING CHINESE MEDICINE
BY DAVID EISENBERG, M.D. (WITH THOMAS LEE WRIGHT)
Norton

Eisenberg learned acupuncture, massage and herbal techniques as China's first medical exchange student. He investigates the world of Qi (chee)—"vital energy"—the unifying principle of Chinese medicine that challenges the West's newest concepts of mind-body interaction and healing.

### THE IMMIGRANT'S DAUGHTER
BY HOWARD FAST
Houghton Mifflin

The conclusion to the phenomenally successful Lavette saga brings the family up to the present, even unto the fourth generation.

### A REVOLUTIONARY WOMAN
BY SHEILA FUGARD
Braziller

In her first novel published in this country, the playwright's wife explores the tense racial and emotional landscape of a hardscrabble South African village in the 1920s.

### JERUSALEM: REBIRTH OF A CITY
BY MARTIN GILBERT
Viking

In 1838 Jerusalem was a remote provincial town of the Ottoman Empire that pilgrims visited at their peril. By 1898 it had been transformed into a modern city in which six European powers had each established a political presence. The story of these sixty turbulent years is told and illustrated with rare photographs and prints.

### ORSON WELLES: THE RISE AND FALL OF AN AMERICAN GENIUS
BY CHARLES HIGHAM
St. Martin's Press

Veteran film biographer Charles Higham (Bette Davis, Errol Flynn, Katharine Hepburn) has pieced together previously undisclosed information taken from Orson Welles' private papers (which Welles sold to Indiana University to raise money).

### ONLY THE BEST: A CELEBRATION OF GIFT GIVING IN AMERICA
BY STUART E. JACOBSEN, TEXT BY JILL SPALDING, INTRODUCTION BY LETITIA BALDRIDGE, PHOTOGRAPHY BY JESSE GERSTEIN
Abrams

What did Leonard Bernstein give to his mentor Aaron Copland on his seventieth birthday? Or Grandma Moses to Lillian Gish? Or Alfred Lunt to Helen Hayes? The answers to these questions and more can be found in *Only The Best*, an illustrated tribute to the art of elegant and imaginative gift giving.

### AFTER THE REUNION
BY RONA JAFFE
Delacorte Press

A story of Radcliffe and Harvard graduates twenty-five years later. From the best-selling author of *Class Reunion*.

### FESTIVAL OF INDIA IN THE UNITED STATES 1985-1986
FOREWORD BY PUPUL JAYAKAR
Abrams

*Festival of India* brings together in one volume choice selections of illustrations and text from the exhibitions being organized by more than forty museums for the Festival of India in the United States 1985-1986.

### DIMSUM: CHINESE LIGHT MEALS AND DELICACIES
BY MARGARET LEEMING
Salem House

To introduce the range of



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dimsum, the authors explain its tradition in Chinese cuisine and suggest a number of menus, outline the order of presentation and provide working timetables for preparing dimsum meals and parties. All the Chinese ingredients used in the book are identified and explained and the equipment needed can be found in any kitchen.

### ALWAYS COMING HOME
BY URSULA K. LE GUIN
Harper & Row

Ursula Le Guin's latest novel is a mixed-media event which includes 100 drawings and is accompanied by a full-length cassette tape of an original musical score.

### THE GOOD TERRORIST
BY DORIS LESSING
Knopf

A novel of life in the underground and an imagined portrait of the kind of personality that can be drawn to the world of terrorism.

### THE INDELIBLE IMAGE: PHOTOGRAPHS OF WAR 1846 TO THE PRESENT
EDITED BY JANE LIVINGSTON AND FRANCES FRALIN
Abrams

An anthology of war images—spanning the years 1846-1984—gathered from archives around the world.

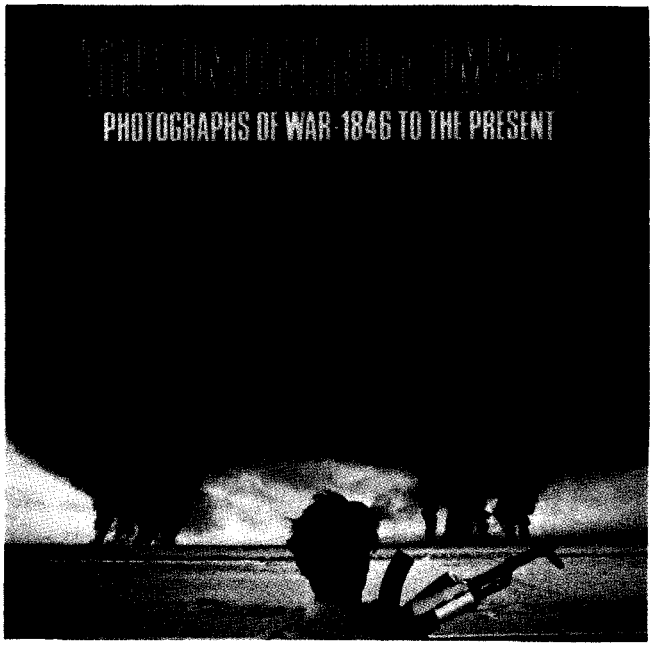
Mason tells the story of "Sam" Hughes, an eighteen-year-old country girl whose father was killed in the war and whose Uncle Emmett may be suffering from Agent Orange. The story of Sam's deepening involvement in the plight of the Vietnam vets is framed at the beginning and end by the trip she, Emmett and her grandmother make to Washington to visit the Vietnam Veterans' Memorial.

### TABLE OF CONTENTS
BY JOHN MCPHEE
Farrer, Straus, Giroux

Eight pieces of highly varying length written between 1981 and 1984. They range from Alaska to New Jersey, describing, among other things, the introduction of telephones to a small village near the Arctic Circle, and the arrival of wild bears in considerable numbers in New Jersey, swarming in from the Poconos in search of a better life.

### THE HANDYMAN
BY PENELOPE MORTIMER
St. Martin's Press

Phyllis Muspratt's husband dies suddenly in their living room and she is left alone to adjust to suburbia and its inhabitants. Penelope Mortimer's novel focuses on Phyllis' increasingly disturbing relationship with Fred, the local handyman.

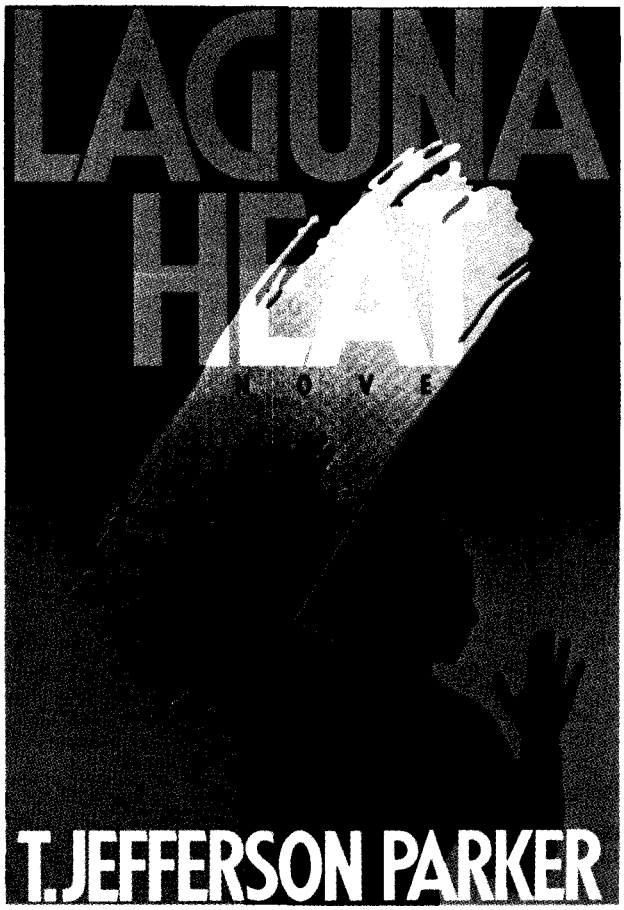



### IN COUNTRY
BY BOBBIE ANN MASON
Harper & Row

In her first novel, Bobbie Ann

### LAGUNA HEAT
BY T. JEFFERSON PARKER
St. Martin's Press

A crime thriller with a murder




trail that twists from the marinas and art galleries of Laguna Beach to a deserted beachfront hotel in Mexico. Tom Shephard, Laguna Beach's homicide detective, must break through the tight circle of the beach town's first citizens in order to track down the "Fire Killer," who commits murder by setting people afire. (See p. 30.)

### THE BOOKSHOPS OF LONDON
BY MARTHA REDDING PEASE
Salem House

A guide to the more than 500 London bookshops, divided geographically according to the city's postal codes, listing the business hours as well as a brief description of each shop's stock.

### ELVIS AND ME
BY PRISCILLA BEAULIEU PRESLEY AND SANDRA HARMON
Putnam

*Elvis and Me* (illustrated with previously unpublished family photographs) is the story of Priscilla Presley's twelve years with the King.

### SCIENCE AND THE UFOS
BY JENNY RANDLES AND PETER WARRINGTON
Basil Blackwell

Jenny Randles and Peter Warrington, respected science investigators and active observers of the UFO phenomenon, call for scientifically rigorous inquiry into the abundant data on Unidentified Flying Objects.

### HEAVEN AND EARTH
BY FREDERICK RAPHAEL
Beaufort Books (Kampann)

Academic Gideon Shand has a special friend, a deceptively clever lawyer whose lifestyle Gideon envies until he has a chance to taste it. From the author of *The Glittering Prizes* and *Oxbridge Blues*.

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SATURDAY REVIEW'S 1985
# FALL BOOK PREVIEW

### AN UNKINDNESS OF RAVENS: A NEW INSPECTOR WEXFORD MYSTERY
BY RUTH RENDELL
Pantheon

The plural designation for the baleful bird provides the highly esteemed Rendell (*Speaker of Mandarin*) with her title for a suspense novel that uncovers some feminist excesses.

### THE SILVER METAL LOVER
ADAPTED AND ILLUSTRATED BY TRINA ROBBINS BASED ON THE NOVEL BY TANITH LEE
A Harmony Book (Crown)

Illustrator Trina Robbins and science fiction writer Tanith Lee combine the full-color graphic impact of a comic book with the depth and detail of a novel to create this high-tech science fiction romance.

### CHAPLIN, HIS LIFE AND ART
BY DAVID ROBINSON
McGraw-Hill

The author obtained authorization from Chaplin's widow for exclusive access to his closely guarded private papers, records and letters. The book contains previously unknown and unpublished information and anecdotes about Chaplin's private life, romances, business dealings, films and alleged anti-Semitism.

### EXTRAVAGANT GESTURES
BY CAROLE BAYER SAGER
Arbor House

Successful songwriter Sager has created a successful author with a big problem: she hasn't seen her mother in years and rarely speaks to her. The mother—a contemporary Auntie Mame—has been told she only has six months to live.

### HERBS AND APPLES
BY HELEN HOOVEN SANTMYER
Harper & Row

Available again for the first time in over sixty years, this is the semi-autobiographical first novel by the octogenarian author of "... *And Ladies of the Club.*"

### HORSE'S NECK
BY PETER TOWNSHEND
Houghton Mifflin

Pete Townshend's book is the evocation of the life of a famous rock musician (of The Who) as told from the inside out. *Horse's Neck* begins with a haunting childhood memory and continues through early romantic interests, musical ambitions, immense successes and finally, addiction and alcoholism. It is Townshend's testament to his own years in the career and lifestyle that nearly killed him.

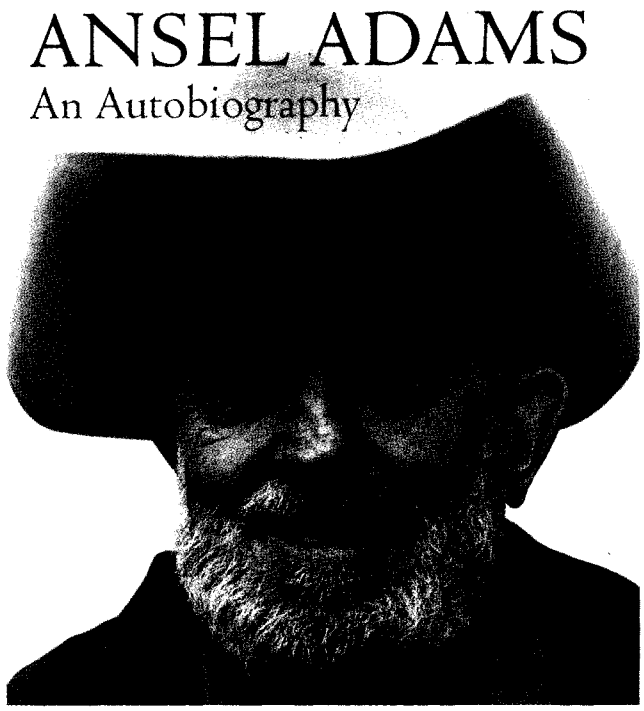
### ERNEST HEMINGWAY, DATELINE: TORONTO
EDITED BY WILLIAM H. WHITE
Charles Scribner's Sons

Collected for the first time are all 172 pieces on politics, war, sports and travel that Hemingway published in the *Toronto Star* from February 1920 until September 1924.

## October

### ANSEL ADAMS: AN AUTOBIOGRAPHY
BY ANSEL ADAMS WITH MARY STREET ALINDER
Atlantic Monthly Press

Ansel Adams' illustrated autobiography, completed just prior to his death in 1984, includes memoirs of times shared with Alfred Stieglitz, Georgia O'Keeffe, Edward Weston, Nancy and Beaumont Newhall, Imogen Cunningham and Edwin Land.




### BILLY BALDWIN: AN AUTOBIOGRAPHY
BY BILLY BALDWIN AND MICHAEL GARDINE
Little, Brown

American decorator Billy Baldwin, who for more than forty years created influential environments for famous people, tells tales about some of his famous friends and clients, including Diana Vreeland, Jacqueline Onassis and the Duke and Duchess of Windsor.

### TELL THEM IT WAS WONDERFUL: SELECTED WRITINGS BY LUDWIG BEMELMANS
EDITED AND WITH AN INTRODUCTION BY MADELEINE BEMELMANS (FOREWORD BY NORMAN COUSINS)
Viking

Ludwig Bemelmans rose from a poor hotel restaurant waiter with artistic ambitions to become a successful artist and writer, producing screenplays, illustrated stories and essays and the famous *Madeleine* books for children.

### ART NOUVEAU 1870-1914
BY JEAN-PAUL BOUILLON
Rizzoli

From the Arts and Crafts move-



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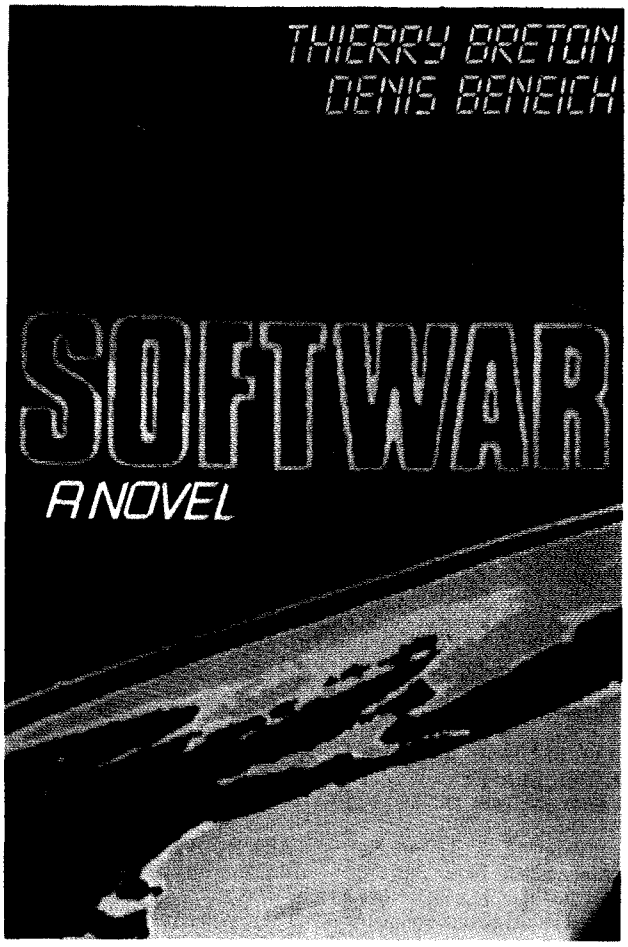
ment of the 1870s until the outbreak of war in 1914 that put an abrupt end to the style, this volume explores a style and a sensibility that ultimately extended to all the arts and crafts—from architecture, painting and sculpture to furniture, wallpaper, ceramics, jewelry, glass, textiles, posters and the graphic arts.

### DEATH IS A LONELY BUSINESS
BY RAY BRADBURY
Knopf

Ray Bradbury's latest novel (his first in twenty-three years) can be read as a classic mystery—it has clues and a solution. It is also a love story and a nostalgic reconstruction of Venice, California in the 1950s.

### SOFTWAR
BY THIERRY BRETON AND DENIS BENEICH, TRANSLATED BY MARK HOWSON
Holt, Rhinehart & Winston

A phenomenal best-seller in France last year, *Softwar* opens as the Soviet Union is negotiating to buy an American super-computer from the French government—ostensibly to help forecast weather on the steppes of Siberia. U.S. intelligence has reason to believe the purchase has less innocent implications. Instead of blocking the sale, they dispatch a brilliant computer scientist to Paris to plant a series of "soft bombs"—programmed booby traps—in the software. When the first one goes off there is a panic among Soviet computer scientists, whose search for other software traps leads to a series of electronic cliffhangers.




### TOUGH TEDDIES, AND OTHER BEARS
BY SIMON BOND
Crown

Simon Bond, the author of *101 Uses For A Dead Cat* and its sequel, *101 More Uses For A Dead Cat*, turns his mordant wit on man's love affair with the teddy bear.

### JANE BRODY'S GOOD FOOD BOOK: LIVING THE HIGH CARBOHYDRATE WAY
BY JANE E. BRODY
Norton

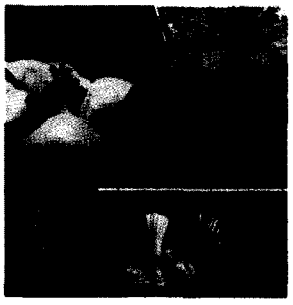
The first half of *Jane Brody's Good Food Book* contains chapters on the various major starches as well as on fruits, vegetables, nuts and seeds. A chapter on weight control explains how to achieve and maintain normal body weight without dieting. Designed for those who are watching their intake of sugar, salt, cholesterol and additives.

### FAMILY AND FRIENDS
BY ANITA BROOKNER
Pantheon

From the author of *Hotel du Lac*, a layered portrait of a rich European family coming together and falling apart in prewar London. The writing is achingly good; the observation exquisitely attuned. So what else is new?

### YOU *CAN* FOOL ALL OF THE PEOPLE ALL THE TIME
BY ART BUCHWALD
Putnam

This book deals with, among other subjects, fear of Cabbage Patch dolls, the Super Bowl's priority over the presidential swearing in and why more women prefer to hug Art Buchwald than to go to bed with him.



### CLASSIC DEEM SUM
BY HENRY CHAN, YUKIKO HAYDOCK AND BOB HAYDOCK
Holt, Rhinehart & Winston

The owner of San Francisco's Yank Sing restaurant joins veteran cookbook authors Yukiko and Bob Haydock with a collection of recipes for dishes that can be served as appetizers, hors d'oeuvres, main courses and desserts. AKA *dim sum*.

### THE FRINGES OF POWER: 10 DOWNING STREET DIARIES, 1939-1955
BY SIR JOHN COLVILLE
Norton

Jock Colville was private secretary to Winston Churchill from 1940 to 1945 and again from 1951 to 1955. At Churchill's side he experienced the 1940 defeat of France, the Battle of Britain and the turn of Allied fortunes in North Africa and then in Europe. This book presents a picture of war "from the top" as well as Colville's own experiences during the intervals when he served as a pilot in the RAF.

### IN SEARCH OF BURMA
BY CAROLINE COURTAULD
Salem House

A study of a people who, in keeping with their Buddhist heritage, follow the Middle Way—the avoidance of extremes and the cultivation of peace.

### ALBERT SCHWEITZER'S MISSION: HEALING AND PEACE
BY NORMAN COUSINS
Norton

Twenty-eight years ago, Norman Cousins visited Albert Schweitzer in a jungle hospital in the heart of French Equatorial Africa (Gabon). Their friendship gave rise to a hitherto unpublished correspondence, much of it dealing with aspects of the arms race. Exchanges between Schweitzer and Cousins form the core of this volume, and to place the letters in context Cousins includes a portion of his portrait, *Dr. Schweitzer of Lambaréné*.

### THE LEFT-HANDED DESIGNER
BY SEYMOUR CHWAST
Abrams

Seymour Chwast has created corporate logos, record covers, greeting cards, childrens' books, animated films, posters, packages and candy boxes: *The Left-Handed Designer* represents them all.

### OCTOBER BLOOD
BY FRANCINE DU PLESSIX GRAY
Simon and Schuster

Set in the world of a high fashion magazine, *October Blood* tells the story of three generations of women, "one more extravagant than the next."

### HENRY JAMES, A LIFE
BY LEON EDEL
Harper & Row

A revised and completely updated condensation of Leon Edel's definitive five-volume *Life of Henry James*.

### A REMARKABLE WOMAN: A BIOGRAPHY OF KATHARINE HEPBURN
BY ANNE EDWARDS
William Morrow

From the author of *Judy Garland* and *Vivien Leigh*, an in-depth biography of actress Katharine Hepburn.

### THE LITTLE, BROWN BOOK OF ANECDOTES
EDITED BY CLIFTON FADIMAN
Little, Brown

Over 4000 anecdotes about



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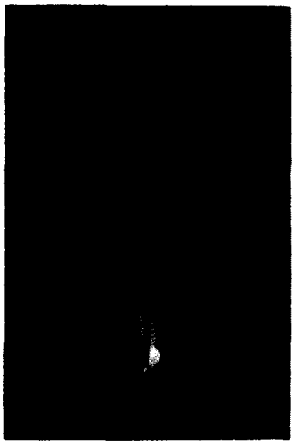
more than 2000 people from around the world, past and present, all distinguished in their fields—the arts, commerce, education, entertainment, exploration, literature, medicine, the military, philosophy, politics, science, sports, world affairs. Clifton Fadiman, general editor, envisions this book as a companion volume to *Bartlett's Familiar Quotations*.



### THE HOLOCAUST: THE STORY OF THE JEWS OF EUROPE DURING THE SECOND WORLD WAR

BY MARTIN GILBERT
Holt, Rhinehart & Winston

Martin Gilbert has coupled historical research on anti-Semitism prior to the Hitler era with the personal testimonies of concentration camp survivors.

### IN PERSON, THE GREAT ENTERTAINERS

BY MARTIN GOTTFRIED
Abrams

Martin Gottfried (author of *Broadway Musicals*) salutes the great performers with more than 300 rarely published photographs tracing American entertainment from vaudeville and burlesque through radio and the nightclub era.

### THE HOUSE & GARDEN BOOK OF ROMANTIC ROOMS

BY ROBERT HARLING
Salem House

A book about the romance that permeates interior design, including over 350 color photographs and specific chapters on such concepts as the lure of the open fire, the passion to collect and the pleasures of illusion.

### MINUTE BY MINUTE

BY DON HEWITT
Random House

Don Hewitt created *60 Minutes* seventeen years (!) ago and has been its executive producer ever since. In *Minute by Minute*, Hewitt tells of his early days at CBS when he directed *Douglas Edwards with the News* in "living black and white," through his years as director of the *CBS Evening News with Walter Cronkite*, to the day when, kicked upstairs by his boss Fred Friendly to make documentaries ("snoozers," as he calls them), sheer boredom drove him to invent a new kind of television show—*60 Minutes*.

### MARTHA'S VINEYARD: MY THIRD SKETCHBOOK FROM THE SUMMER OF 1982

BY DAVID HOCKNEY
Abrams

The first in Abrams's new Facsimile Reproduction Sketchbook Series. Created in the summer of 1982 with color crayon, pen and ink and Japanese brush pen, Hockney's drawings range in subject matter from people he travels with and encounters, to exotic environments, interiors of homes and still lifes. *Martha's Vineyard* is printed in full color on a special paper whose surface and shade have been chosen to match the original sketchbook as closely as possible.

### FIFTIES STYLE, THEN AND NOW

BY RICHARD HORN
Beech Tree Books

A visual index to the spirit of the 1950s. From jetliners, automobiles and Frank Lloyd Wright buildings to household appliances, record-album jackets and advertising images, *Fifties Style* covers the objects—and the philosophies that formed them—that are currently reappearing in eighties guises.

### HOUSE

BY TRACY KIDDER
Houghton Mifflin

From the Pulitzer Prize-winning author of *The Soul of a New Machine*, a detailed account of the construction of a new house.

### R. B. KITAJ

BY MARCO LIVINGSTONE
Rizzoli

The first major study devoted to this American artist.

### ARISTOCRATS

BY ROBERT LACEY
Little, Brown

Based on a BBC television series that will be re-aired this fall on the Arts and Entertainment Network, this book has Robert Lacey describing the homes, financial holdings, customs and attitudes of such nobles as the Duke of Westminster (the richest man in England), the Prince of Liechtenstein and their royal cousins in Italy, Spain, France and Germany.

### MAZE, A RIDDLE IN WORDS AND PICTURES

BY CHRISTOPHER MANSON
Holt, Rhinehart & Winston

This year's *Masquerade*? Page one introduces the first of forty-five elaborately drawn rooms in a three-dimensional maze. Peculiar objects are scattered about as clues to the correct numbered door that leads to the next room, and the next, until the shortest route through the cryptic labyrinth has been discovered.

### TEXAS

BY JAMES A. MICHENER
Random House

In his usual mixture of fact and fiction, James Michener spans four and a half centuries (from the arrival of the early Spanish explorers in 1527 to the present) and focuses on the lives of several fictional families in the Lone Star State.

### BODYWATCHING

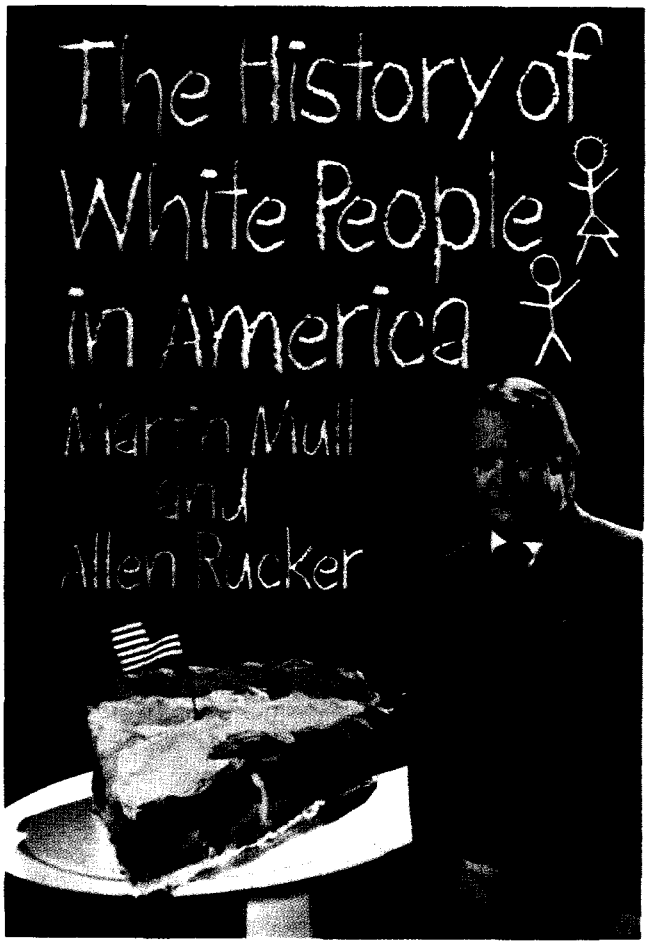
BY DESMOND MORRIS
Crown

Author and zoologist Desmond Morris leads an anecdotal guided tour of the body, describing how each part works and how it signals emotions and attitudes or beliefs in the different cultures of the world.

### THE HISTORY OF WHITE PEOPLE IN AMERICA

BY MARTIN MULL AND ALLEN RUCKER
Putnam

Martin Mull explores everyday white habits, tastes, artifacts and



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living patterns: the elaborate, often arcane, mating rituals; the glories of white food (mayonnaise! Wonder bread!); the vibrancy of white language ("Holy Toledo!"); the cutting edge of white humor; the dynamics of whites in groups; the subtleties of whites at leisure, where they truly excel (who can remember a time before golf and the backyard barbecue?). *The History of White People In America* comes complete with illustrations, appendices, self-help exercises and a detailed questionnaire designed to help the reader determine, "Am I white?"

### IN HER OWN IMAGE
BY ANNA MURDOCH
William Morrow

Press czar Rupert Murdoch's wife (how she must hate being identified that way!) sets her first novel in the isolated sheep country of New South Wales. Betty Beauchamp has two daughters: Liz, whom she despises, and Josie, made in her own image.

### THE NUCLEAR AGE
BY TIM O'BRIEN
Knopf

The author of *Going after Cacciato* has written a novel about anxiety. It is 1995 and William Cowling is digging a large hole in his backyard. His daughter thinks he's crazy and his wife will only speak to him through her "poems." But William digs deeper, releasing scenes from his past that surface and play themselves out in his memory.

### F. SCOTT FITZGERALD ON WRITING
EDITED BY LARRY PHILLIPS
Charles Scribner's Sons

F. Scott Fitzgerald's letters to his daughter Scottie are arranged by subject and include his ideas on what fiction is and does, how to know what to write about and the writer's role in the world.

### THE DIARIES OF SOPHIA TOLSTOY
TRANSLATED BY CATHY PORTER
Random House

During their forty-year marriage Sophia and Leo Tolstoy both kept formal diaries, which they permitted each other to read. This is the first time Sophia's entire diary has appeared in English, together with generous sections of her private or "daily" diaries, never before translated.

### FOREIGN LAND
BY JONATHAN RABAN
Viking

George Grey, after living abroad for forty years, retires to an England that is cold and almost friendless. Alienated from his family, friends and neighbors, he escapes to the sea.

### THE VAMPIRE LESTAT
BY ANNE RICE
Knopf

Anne Rice's second novel in *The Chronicles of the Vampires* series.

### LEO ROSTEN'S GIANT BOOK OF LAUGHTER
BY LEO ROSTEN
Crown

A collection of humor by the author of *The Joys of Yiddish.* The book also contains definitive instructions on how to tell a joke.

### DEAR MR. FANTASY: A PHOTOGRAPHIC DIARY OF THE RISE OF ROCK AND ROLL
BY ETHAN A. RUSSELL
Houghton Mifflin

In 1968 Ethan Russell was a young American living in London and trying to be a writer. Over a decade later he was one of the five top rock photographers in the world. *Dear Mr. Fantasy* is his story in words and photographs of where he went, what he saw and how he came to feel about more than ten years in the fast lane of rock and roll.

### CONTACT
BY CARL SAGAN
Simon and Schuster

Carl Sagan's first novel concerns mankind's initial encounter with intelligent life beyond earth.

### THE MAGNIFICENT SPINSTER
BY MAY SARTON
Norton

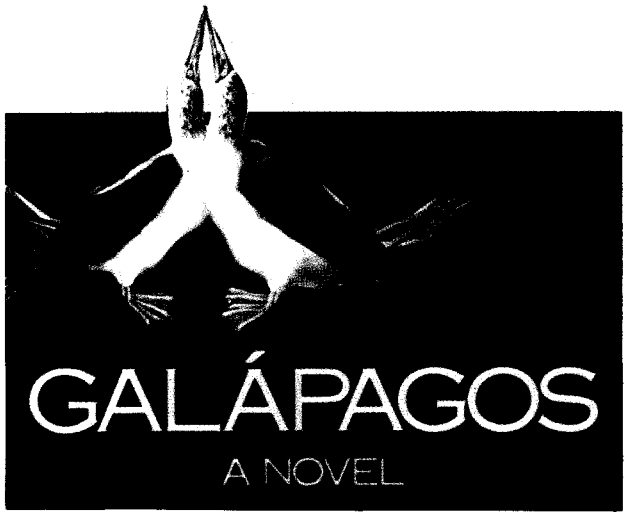
The magnificent septuagenarian's latest novel explores the realities and reverberations of a fifty-year friendship between two women.

### ROYAL FEUD: THE DARK SIDE OF THE LOVE STORY OF THE CENTURY
BY MICHAEL THORNTON
Simon and Schuster

Michael Thornton, the only historian with access to a secret "abdication file," writes a scandal-ridden recreation of the Windsor crisis.

### GALAPAGOS
BY KURT VONNEGUT
Delacorte Press

*Galapagos*, the eleventh novel by Kurt Vonnegut, tells what became of the descendants of a small group of survivors of an ill-fated cruise to the Galapagos Archipelago over a period of one million years. The observer is the ghost of a United States veteran of the Vietnam War, who at the end of the million years concludes that Charles Darwin's Theory of Evolution was indeed correct.




### THE SECRETS OF HARRY BRIGHT
BY JOSEPH WAMBAUGH
Perigord Press

The central character is an LAPD homicide detective trying to find some meaning in his son's death—and in his own life.

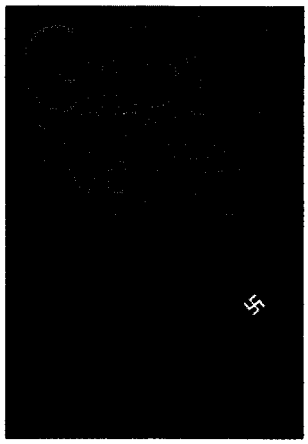
### BACK IN THE WORLD
BY TOBIAS WOLFF
Houghton Mifflin

A collection of ten short stories, set in the western United States, from the author of the highly praised *The Barracks Thief.*

## November

### CHILDREN OF TENDER YEARS
BY TED ALBEURY
Beaufort Books (Kampann)

An Auschwitz survivor and his partner, a German policeman, discover that rumors of neo-Nazis and anti-Semitism are only the first link in a hidden chain leading to a small, fanatic group of Israelis and Germans who have devised their own answer to the threat of the Soviet Union. A major best-seller in Britain.



### THE PRICE OF THE TICKET: COLLECTED NONFICTION 1948-1985
BY JAMES BALDWIN
St. Martin's Press

Every major piece of nonfiction that James Baldwin has written,



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with the sole exception of his 1985 book on the Atlanta child murders.

### A GLIMPSE OF SION'S GLORY AND OTHER STORIES
BY ISABEL COLEGATE
Viking

Three long stories by the author of *The Hunting Party*. A beautiful girl of Bohemian habits precipitates an uncontrollable drama in a quiet, provincial town in 1938; an American scientist's expedition to Siberia in the early 1950s seems to open an unexpected possibility for the human species; and a promising young man fails to chart his course as he lives through the turbulent 1960s and 1970s.

### PREPARING FOR POWER: AMERICA'S ELITE BOARDING SCHOOLS
BY PETER W. COOKSON, JR. AND CAROLINE HODGES PERSELL
Basic Books

In-depth interviews with heads, students and alumni at more than sixty schools describe the complex ways in which they prepare students for success and power.

### WORLD'S FAIR
BY E. L. DOCTOROW
Random House

E. L. Doctorow's ostensibly autobiographical novel recreates the world of the 1930s in New York as seen through the eyes of a child.

### SOME AMERICAN MEN
BY GLORIA EMERSON
Simon and Schuster

Former *New York Times* correspondent Gloria Emerson interviewed men of different classes and from different parts of the country about their own lives and perceptions of work, duty and courage and the traditional concepts of manhood.

### FERRARO: MY STORY
BY GERALDINE FERRARO WITH LINDA BIRD FRANCKE
Bantam

The first-person account from the woman who sought to be the choice of a new generation.

### HARD BARGAINS
BY JAMES GRADY
Macmillan

Private eye John Rankin returns in an adventure set in Washington, D.C., and its posh surrounding hunt country. From the author of *Seven Days of the Condor* and *Runner in the Streets*.

### NEXT TO LAST THINGS: POEMS AND ESSAYS
BY STANLEY KUNITZ
Atlantic Monthly Press

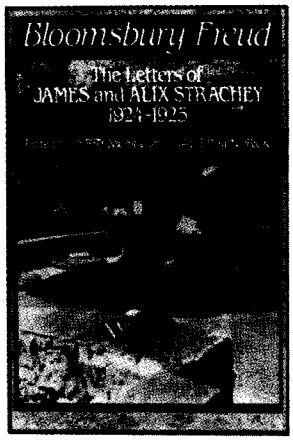
A group of poems and related essays about life and art from the eighty-year-old poet.

### CHARLES & DIANA
BY RALPH G. MARTIN
Putnam

Ralph Martin, who has written popular books about Jennie Churchill and Wallis Simpson (author of *Jennie*), turns his attention to the courtship of the Prince and Princess of Wales.

### BLOOMSBURY/FREUD: THE LETTERS OF JAMES AND ALIX STRACHEY, 1924-1925
EDITED BY PERRY MEISEL AND WALTER KENDRICK
Basic Books

Chronicling a year of almost daily correspondence between husband and wife while Alix Strachey was in Berlin being analyzed by Freud's disciple Karl Abraham, these letters between Freud's translators bring to life the scientific radicalism of early psychoanalysis and the elegant bohemianism of Bloomsbury.




### THE SNOW PAPERS: A MEMOIR OF ILLUSION, POWER-LUST AND COCAINE
BY RICHARD SMART
Atlantic Monthly Press

Richard Smart had been a speechwriter and presidential campaign adviser for Robert F. Kennedy and Alan Cranston and was at the peak of his career as a private consultant for leading corporations. But a process of cocaine-related deterioration was going on and by 1982 Richard Smart found himself emotionally devastated and professionally ruined.

### SECRETS
BY DANIELLE STEEL
Delacorte Press

Set in Los Angeles and New York, *Secrets* carries the reader behind the scenes into the making of a major television series that rivals *Dallas*.

### I GOT RHYTHM! THE ETHEL MERMAN STORY
BY BOB THOMAS
Putnam

The first major biography of Ethel Merman, taken from interviews with Merman and conversations with her friends and colleagues, including Mary Martin, Bob Hope and Stephen Sondheim.

### VINCENT VAN GOGH: ART, LIFE & LETTERS
BY BERNARD ZURCHER
Rizzoli

By delving into the extensive body of Van Gogh's letters (there are more than 600 to his brother Theo alone), the author claims startling discoveries concerning the psychological motivations that sparked Van Gogh's creative processes. The book contains many superb color and black and white plates.

## December

### RADIO FREE ALBEMUTH
BY PHILIP K. DICK
Arbor House

When Philip Dick died in 1982, he left behind a large amount of unpublished material, including half a dozen non-science-fiction novels written in the 1950s and early 1960s, but not, it was believed, any science fiction. But among his voluminous papers a full and completed Valis novel was discovered. Long thought to be merely an early draft of his *Valis* (a.k.a. *Valisystem A*), *Radio Free Albemuth* is a separate and distinct work, set in an alternate contemporary U.S.A., in the environment of anti-Communist political repression.

### SCREEN DECO: A CELEBRATION OF HIGH STYLE IN HOLLYWOOD
BY HOWARD MANDELBAUM AND ERIC MYERS
St. Martin's Press

With over 250 photos, a visual tour through the glamour and grandiosity that became Hollywood's trademark in the twenties, thirties and forties.

### BIZARRE BRITAIN: A CALENDAR OF ECCENTRICITY
BY ROY KERRIDGE
Basil Blackwell

Moving through the calendar year from a 700-year-old ceremony that re-enacts the rescue of Lady Mowbray's hood from the teeth of a howling January gale to the appearance of Father Christmas riding in a donkey-drawn cart, Roy Kerridge writes about a Britain where ancient folkways are still very much alive.

### JOE CROWN
BY HAROLD ROBBINS
Simon and Schuster

Joe Crown, a Jewish boy from Brooklyn, fights his way out of the world of poverty, looking to strike it rich as a writer and sleep with every woman he can. SR



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What Are

# MORE THAN JUST

In the past, including the recent past, we Americans have celebrated talent wherever we found it. And in the process we have produced not just a culture, but a culture of celebrity that has made most of our performers (and even many of our writers and artists as well) as widely known for their personalities and looks as for their unique creative outputs. ¶ But in the eighties—and particularly in the upcoming 1985 fall season—it seems as if we're looking for an extra degree, an added dimension of brains, wit, grace, style, depth and elegance of mind and spirit from the people whose work we want to see and hear and read. ¶ Lord knows there's no dishonor or disgrace in being merely talented, but today we're looking for people who are *more* than just a "pretty face" . . . and that not only says something about them. It says something about us.

## Pretty Faces

***John Irving***
***Rob Lowe***
***Danielle Steele***
***Calvin Klein***
***Jerry Hall***
***Mel Gibson***
***Mr. Rogers***
***Chevy Chase***
***LeRoy Neiman***
***Morgan Fairchild***
***Pierce Brosnan***
***Jim Palmer***
***Marilyn***
***Eric Van Lustbader***
***Christopher Reeve***
***Richard Thomas***
***Robert Rauschenberg***
***Emilio Estevez***
***Freddie Mercury***
***J. P. Donleavy***
***Rex Reed***
***Francesco Scavullo***
***William Hurt***
***Julian Schnabel***

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# A PRETTY FACE

## More than Just Pretty Faces

***Diana Vreeland***
***Yasmin Khan***
***Bianca Jagger***
***Huey Lewis***
***Rosanna Arquette***
***Lally Weymouth***
***Tina Weymouth***
***Shari Belafonte***
***Iris Murdoch***
***Jay McInerney***
***Goldie Hawn***
***Jasper Johns***
***Jeane Kirkpatrick***
***Pauline Kael***
***Sarah Caldwell***
***Jacqueline de Ribes***
***David Letterman***
***Thomas Berger***
***Mr. T***
***Martin Short***
***Grace Jones***
***Lou Reed***
***Michael Douglas***
***Brooke Shields***
***John Prine***
***Ed Rucha***
***Jessye Norman***
***Fidel Castro***

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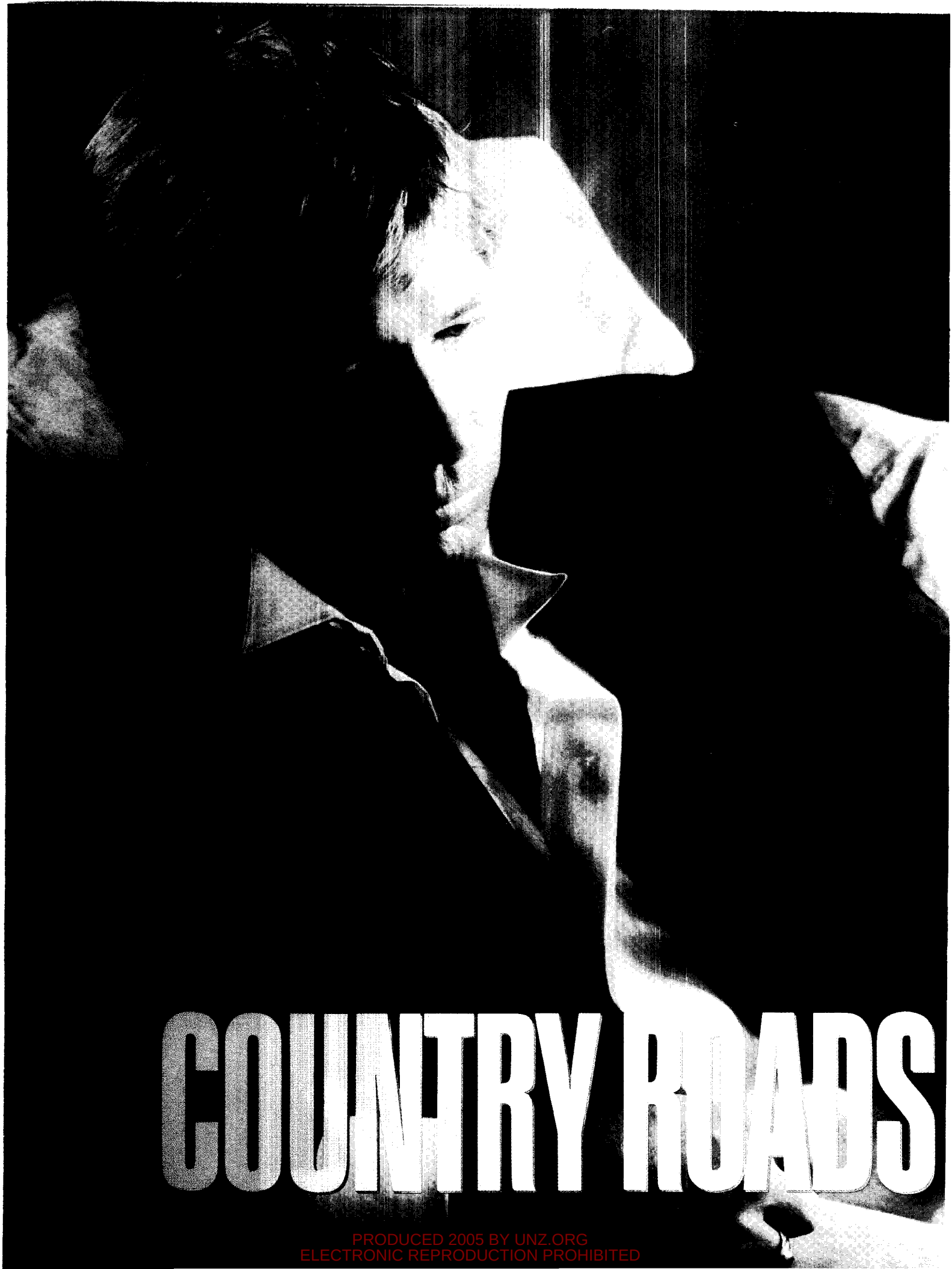


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AARON RAPOPORT

# JOHN DENVER'S JOURNEY GETTING HERE FROM THERE

*by Alice Steinbach*

THE VOICE COMING AT YOU FROM DEEP IN the recesses of an overstuffed sofa is exactly as you remember it from records and TV: sweet, clear, a little reedy and, even in conversation, full of musical nuance. It's so familiar, this voice of John Denver's, so full of the capacity to evoke instant memories of the young, nature-loving singer who shaped a whole musical ethos during the seventies, that it comes as a surprise to see that while the voice is the same, almost everything else about the man has changed.

Gone are the wire-rimmed granny glasses and long hair that identified the old John Denver. And gone is the boyish, gee-whiz, "far out" approach to life—an approach, it might be added, that earned him a reputation as the "Tom Sawyer of Rock." Gone, too, is the wife he immortalized in one of his biggest hit records, "Annie's Song." (John and Annie Denver were divorced two years ago after fifteen years of marriage.) And although not completely gone—more like forgotten—Denver's once very high-profile, top-of-the-charts career is not what it used to be.

And now for the new John Denver, the one who's been slowly—and privately—evolving over the last several years: he wears contact lenses, has cut his hair and uses words like "catalyst" and "quark" when discussing one of his favorite topics—his concern about the nuclear arms race. And although he's unfailingly polite and will answer anything you ask him, he also seems a bit more guarded than the man who, ten years ago, grabbed the knees and ankles of an interviewer in an attempt to get his point across.

He doesn't smile the famous John Denver smile as often, either. (But when he does flash that wide grin, he still looks like a kid who's just been told school is out—early.) At forty-one, the man who's been known to thank God for making him a country boy seems to have learned that you can take the boy out of the country, and he is busy doing just that. (Denver, who made news last year by touring both the Soviet Union and China in a sort of personal detente, will be returning to both countries again this year at their requests.) It doesn't take an interviewer long to discover that what we have here is a thoughtful, serious and socially-committed man. (Denver co-founded the Hunger Project several years ago and has also worked with the World Commission for Hunger.)

But wait. There's yet another change in the man, one that is even more surprising. Ready? Okay, write this down: the new John Denver has become one sexy man. Not Tom Sawyer sexy, but Richard Gere sexy. This is the image his publicists are pushing—along with his latest record, *Dreamland Express*—hoping, one supposes, that sex will help his reentry into the top ten charts and the hearts and minds of a younger audience. But, frankly, Denver doesn't need the hype. He can get the job done on his own.

Relaxed, suntanned, dressed in a pastel-striped shirt and tan chino pants that taper neatly at the tops of his expensive, hand-sewn boots, he's trim and sharp, a man who gives off a natural, healthy sensuality that hype can't buy. And he shows it off, too, in the new video he's made for his latest single, "Don't Close Your Eyes Tonight." In it, the all-American singer has leapfrogged from performing with Kermit, Miss Piggy and the rest of the

AND CROSSROADS



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*President Carter expresses his appreciation to John Denver for his work on the Commission for World Hunger in 1980.*

hilarious but definitely wholesome Muppets to displaying some bare skin and surprisingly sexy moves.

"That was a side of myself I was really not comfortable showing before," says Denver. "But now . . . well, I can live with it." There's a long pause as his eyes drift to the window of the Manhattan apartment he's borrowed for the interview. Then: "You know, I really don't see the change in me as 'old' or 'new.' I see it as 'then' and 'now.' I've gone through a bunch of stuff in the last several years, but my heart is still the same." He seems almost wistful when he talks about the past. Or maybe he's just tired from his non-stop concert tour of nineteen cities, which is almost at an end now.

Denver sighs and picks up the thought he has left dangling in the air: "I guess I believe we live in a very superficial world. So because I had a very specific image in people's minds—it had to do with this little, naive guy with the granny glasses and the long hair—that's how a lot of people still look at me. And they haven't watched the growth and changes in my life. I'm a mature man now. And I'm my own man now. I think I was about forty years old before I became my own man," says Denver, his voice containing an odd combination of self-assurance and vulnerability.

There were, of course, some pretty low points on the road to becoming his own man. The breakup of his marriage was one, a split that he blames to a great extent on his roadaholic concert schedule, one which frequently kept him on the road eight months a year. He stretched himself pretty thin, too, he admits, in terms of his humanitarian commitments, chiefly his interest in solving the problem of world hunger. His non-stop, whirlwind lifestyle took its toll, personally and professionally.

"I remember one incident in London," he says hesitantly, as if undecided whether to go on with the thought or abandon it. But after a long pause he chooses to go with it: "I was in London about six years ago doing the Christmas album with the Muppets. It was a very important project to me, and then in the middle of that project I went down to Rome to attend a world conference on agrarian reform, and then back to London to work some more. I was really exhausted. And at one point during that trip, Annie called me, and when we finished the conversation—which was more a fight than a conversation—I walked out of my hotel room onto the balcony with the thought that I was going to jump off."

He didn't; instead he picked up his guitar and composed a song called "In My Heart." Denver refers to it as a "killer song" and laughs wryly when he recalls some of the words. "It says, 'There goes my best friend, there goes my last dime.' It helped."

But while it may have helped him get through the night, it didn't help him sustain the marriage. "There was a lot of pain going on, a lot of anger between Annie and me," he says, recalling that period. "But time is the ultimate healer and our relationship has healed. Wonderfully." Annie and his two adopted children, Zachary, eleven, and Anna Kate, eight, will soon move into a house that is "within walking distance from mine." Now that the wounds are healed, he says, he is ready "to look at the possibility of love again." Right now, he is alone. "There is, unfortunately, no special relationship in my life. I wish there were."

Still, despite whatever void exists for Denver personally, there is more than enough going on in his professional life. Sometime this fall, after returning from his trips to Russia and China—where he hopes to do a live broadcast that will air

**The new John Denver has become one sexy man. Not Tom Sawyer sexy, but Richard Gere sexy.**



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WERNHER KRUTEIN

*John Denver in Africa: "I still believe there is hope and that hunger can be wiped out."*

around the world—he will tackle a musical project based on the life of American humorist Will Rogers. Denver, who will write the lyrics and music, is hoping the project will wind up on Broadway with its author playing the lead role. "There's nobody in entertainment that I relate to more than Will Rogers. He's a hero of mine," says Denver of the man who started out as a humorist and eventually became an American sage and institution.

Denver admits that he would like to become a role model for young people—in much the same way that Will Rogers was for him. In fact, one of the reasons he is trying to revitalize his career at this time is to give young men another choice when they're looking around for examples to emulate in the celebrity culture. "You know, one of the by-products of the women's movement is that men don't know how to be men anymore," he says. There's a pause and then John Denver gets visibly angry and impulsively sheds light on something that's really bothering him: "And now all of a sudden we're being shown that the way to be a man is to be a Rambo," he says, referring to the violent character created by Sylvester Stallone in the wildly successful movie of the same name. "Well, I don't want to be Rambo. It's sickening and it's part of this old mind set of 'It's either you or me.' And that's what young people see as a hero. I want to make sure they have something else to look at," says Denver who, at this point, is practically shouting.

His alternative? "I think I have the potential to be—for a lot of people around the world—a hero. I think I have the opportunity to represent another option, another future, that has to do with demonstrating to young people what they, too, are capable of doing." Denver says all this in what could easily come across, but somehow doesn't, as a breathtaking display of arrogance. Maybe that's because he has shown he is capable of doing a lot more than singing. After all, the man has spent more than a decade, neglecting his career in the process, working for solutions to what he calls "the obscenity of world hunger." Long before "We Are the World"—and scores of other musicians—jumped on the hunger bandwagon, Denver was there, donating money, raising money and working on hunger and agrarian reform commissions. (Oddly enough, he says, when he asked

*Continued on page 82*

> "I think I have the potential to be—for a lot of people around the world—a hero."



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# A WRITER'S DESK

## CHARLES BUKOWSKI

POET CHARLES BUKOWSKI WRITES AT night at a battered desk. "It's on the second floor and it overlooks—well, they call it the Los Angeles Harbor although it's located in San Pedro," he says. "I can see the harbor and the bridge. It's a very nice view. At night I can see hundreds of lights moving along the freeway.

"I'm not tidy," admits Bukowski. "There's been a lot of wine consumed on the top of that desk. I drink wine as I write (usually a good California wine, perhaps Gamay Beaujolais). I don't know if I write when I drink, or I drink when I write. . . . My routine is: at about 10 p.m., three or four nights a week, I'll open a bottle of wine and turn on the radio to classical music, and I type until two or three in the morning."

Bukowski says other writers' well-organized work areas leave him cold: "I couldn't work under such sanitary conditions." His office reminds him of his past. "I used to be very poor, you know. I starved in a lot of small rooms. I used to live in East Hollywood—a kind of skid row area. That's where I got a lot of my inspiration." When he works in this room, says Bukowski, "I'm really back—it's the same.

"I've come a long way," says Bukowski, noting that he types on an electric typewriter now and "I even have my own Xerox machine. I don't think these conveniences have hurt my writing. Neither has the BMW."

Returning to his old lifestyle would be "false," says Bukowski. "Gradually, I'm writing of what is occurring now, of this manner of existence. Maybe people are worried: 'What's going to happen to him now that he's got the house, the electric typewriter, the Xerox machine, the BMW, the young girlfriend? Will he go to hell? Will he stop writing?' "

Bukowski says he isn't worried, that his work is getting very good reviews. "Writing to me is a disease. I'd have to do it whether they paid me or not. The fact that I get paid for it is a real gift; so I am lucky."

Bukowski's books include: *There's No Business* (1984), *War All the Time* (1984), *Burning in Water, Drowning in Flame* (1983), *Factotum* (1983), *Ham on Rye* (1983), *Hot Water Music* (1983), *South of No North* (1983), *The Most Beautiful Woman in Town and Other Stories* (1983) and *Women* (1982). SR

RANDY LEFFINGWELL



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## LAST CUP OF TEA AT THE SPORTING WOMAN'S LOUNGE

# SR GALLERY

**Zuleyka Benitez**



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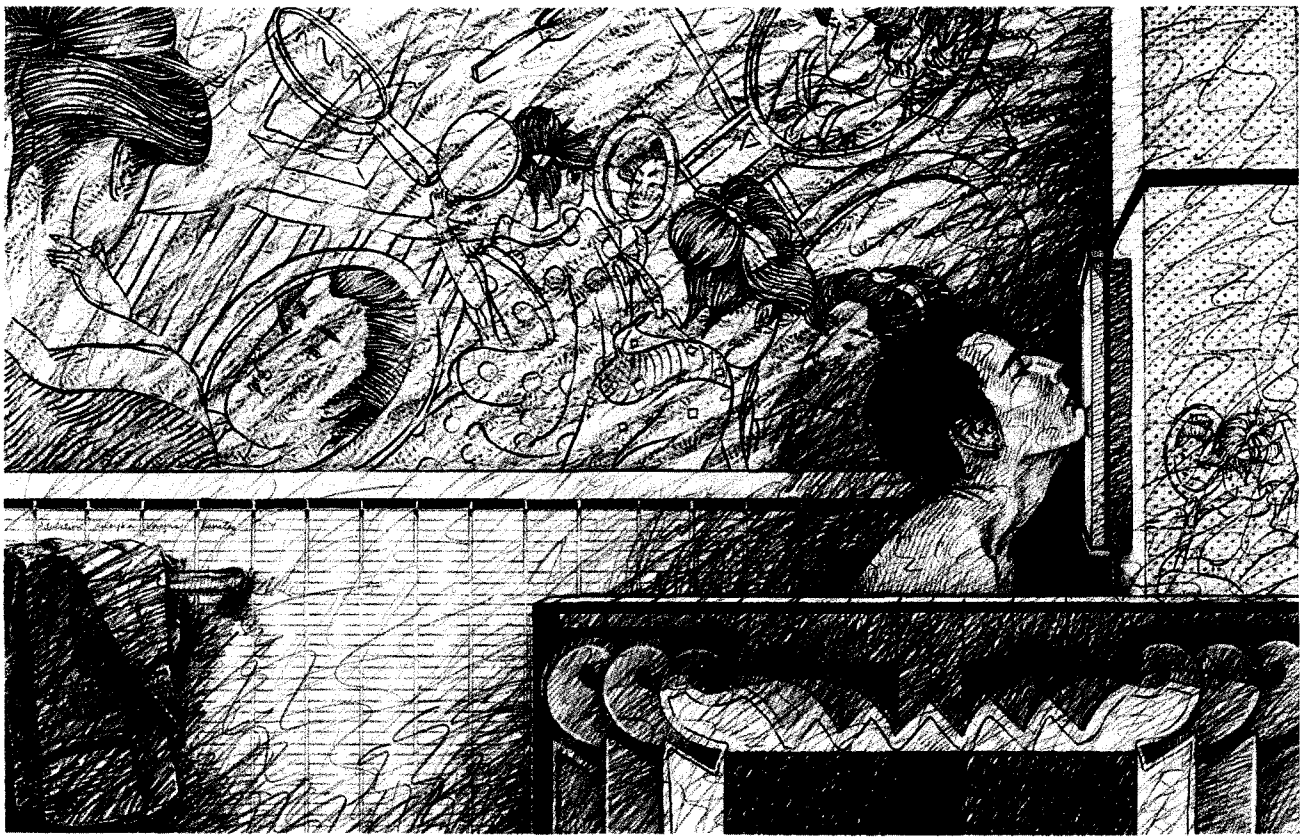

## ADULATION



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**SMALL-FOOTED LADIES OF THE S.L.A.**
**MOMENTS BEFORE THE END**



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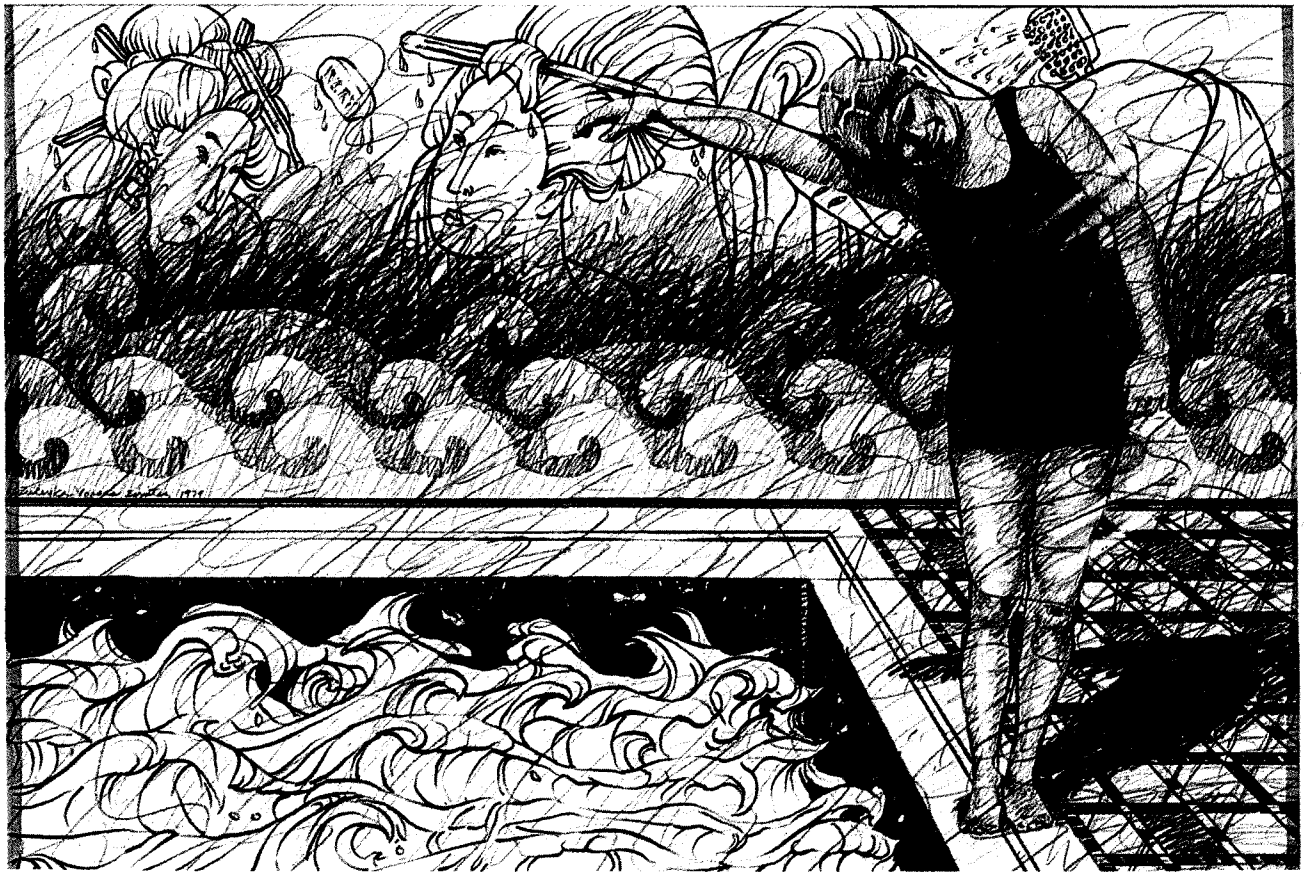

## AT WATER'S EDGE



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**THE BOMBAY FAN CLUB**
**MOMENTS BEFORE THE END**



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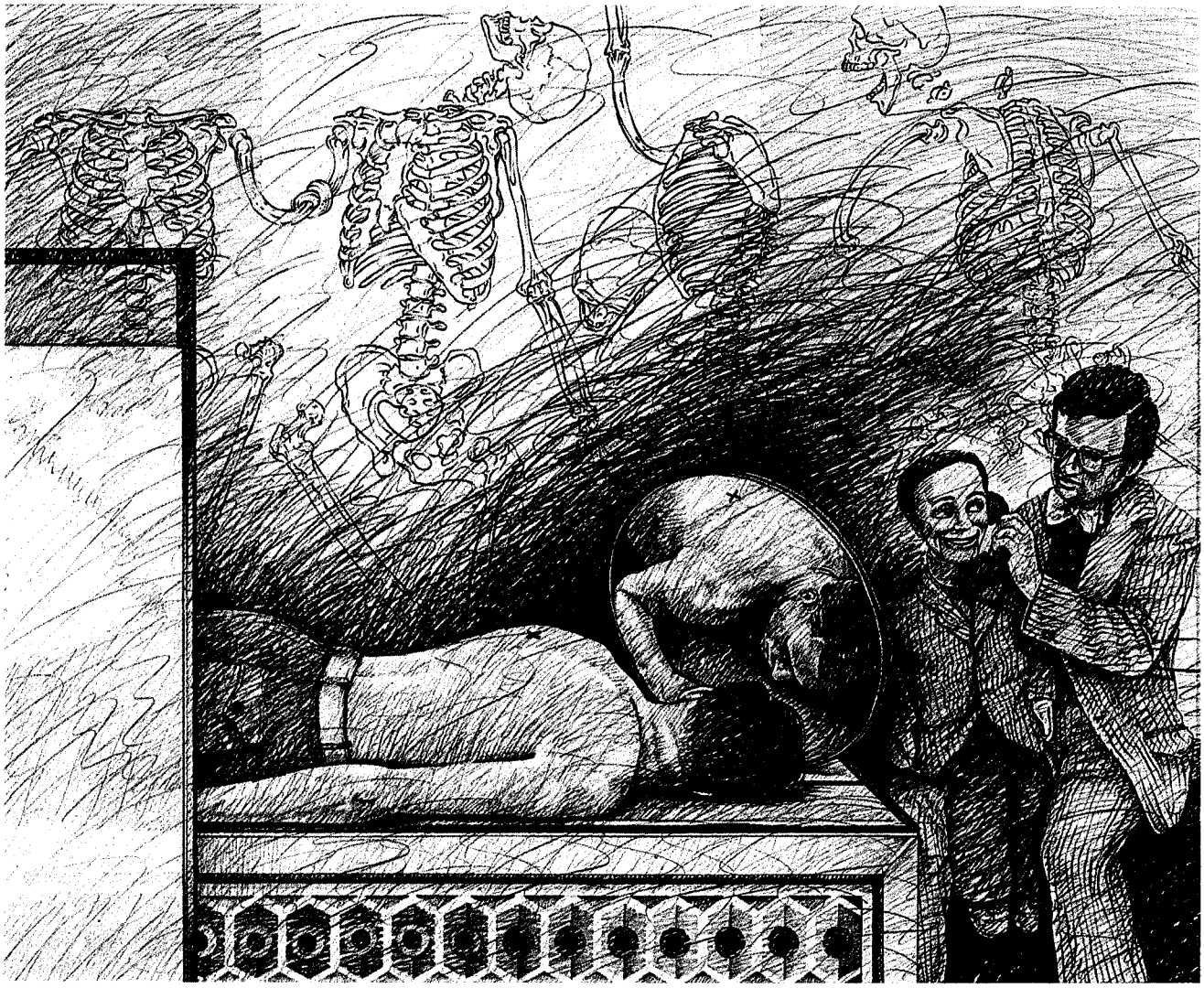

## ACCOMPANYING PATTER



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# TRADEWINDS

*by William Cole*

## AMERICAN CLASSICS

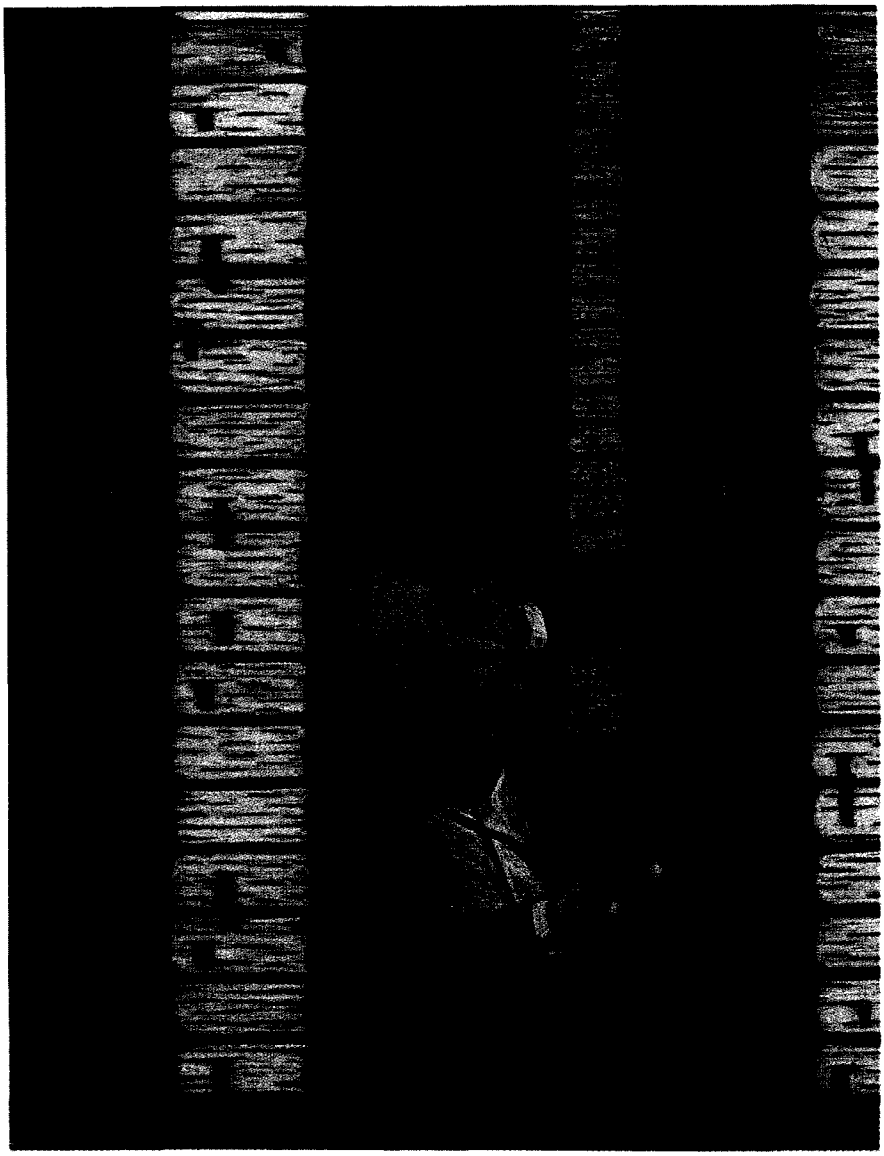
AS I HOPE ALL SERIOUS READERS KNOW BY now, the Library of America reprints, in handsome, hardbound, last-forever editions, all the accredited Great Works by American writers: Hawthorne, Emerson, Melville, Whitman—that crew. Everything they publish has the imprimatur of passels of professors and arrays of academics. The very last word.

I love to browse through new books, looking at this and that, and was grazing in the latest of the series, volumes twenty-five and twenty-six, devoted to James Fenimore Cooper. I know little of Cooper, so was thumbing idly through the chronology of his life, finding that at one time he owned a house on St. Mark's Place, just down the block from where Auden lived recently, and that in 1844 Cooper wrote to fellow author William Gilmore

*Robert Benchley: "Often Daddy sat up very late working on a case of Scotch."*

Simms, "We serve a hard master, my dear Sir, in writing for America," a truth that still holds.

Still fiddling with the book, I admired the tasteful green place-ribbon, a nicety seldom found in books these days, then took off the dust-jacket to examine the closely-woven cloth binding and found, on the jacket's obverse, a "Schedule of Publications 1982-1985." And on *that*, amazingly, I found the most frequently printed error in American literature! Edgar Poe's middle name misspelled! "Allen" with an "e." True, not *in* the book itself, God forbid! but on the jacket, which is merely an adjunct. I'm sure the pride of professors and assemblage of academics would never let that get by in the book proper. But just to be on the safe side, let me here reprint my verse on popular errors, "For the Editor's Bulletin Board ":



DAVID K. SHELDON

*The middle name of Edgar Poe is Allan—*
*"a" not "e,"*
Finnegans Wake, *for heaven's sake, has no apostrophe;*
*Ellison's* Invisible Man *does not begin with The*
*Dwight Macdonald's surname uses lower case for "d,"*
*If you'd succeed with Wilfrid Sheed*
*"f-r-i-d" 's the key;*
*Upper case and lower case with Cummings—his decree!*

Musing on the Library of America brings me to think—what next? They've done the American classics from the past, and are about to move into the more contemporary writers. Faulkner and Edith Wharton are coming up, and I understand Willa Cather is on the schedule. But—a game—who else? What contemporary American authors deserve to be in this pantheon? Hemingway? Fitzgerald? Dreiser? Certainly Robert Frost. But Robert Lowell? Bellow? Mailer? Who among them deserves the green ribbon? Flannery O'Connor? Malamud, Updike?

An interesting puzzle, and I'd like to

*Continued on page 82*



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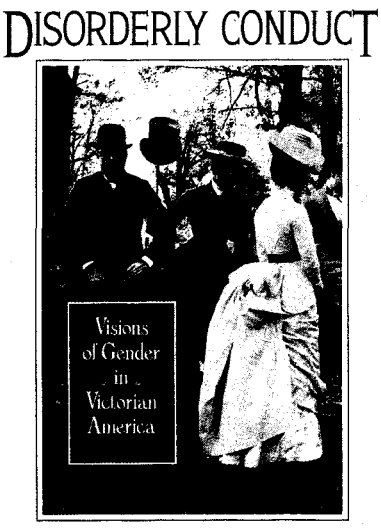
# BOOKS




## Disorderly Conduct

by CARROLL SMITH-ROSENBERG

Alfred A. Knopf, 352 pp., $19.95

*DISORDERLY CONDUCT*, SUBTITLED *Visions of Gender in Victorian America*, is highly recommended for both serious students of women's history and for the curious lay observer of today's women's movement. The author goes a long way toward answering the question, How did the male chauvinist values that still taint our idea of what a woman is, wants, needs, feels, can do and must not do come into being?

By looking back at hosts of documents from America's Colonial, Jacksonian and Progressive eras (but focusing on Victorian times), *Disorderly Conduct* lays bare the tortured intellectual and emotional context in which sex-related values took root.

It becomes abundantly clear, even entertainingly so in a perverse sort of way, that much of our trouble today over sexism and gender identity in our private and public lives results from an inheritance of a great deal of pseudoscientific and politically manipulative *male* balderdash—arising especially from those perennial bastions of male power: government, business and medicine.

Smith-Rosenberg collects here eleven essays, some fresh, some previously published, and ranges widely over an interlocking fugue of themes: nineteenth-century lesbianism; emergent bourgeois economic values (including a look at Davy Crockett as dissident); prostitution; religious revivalism; what the author calls "the politicization of the body" in Victorian male medical discourse, concerning the puberty-to-menopause cycle; the sexually "hysterical" woman; the American Medical Association's anti-abortion movement; and androgyny as a mode of feminine self-image.

*Disorderly Conduct* represents more than ten years of research. Smith-Rosenberg gives a candid, inside look at her own evolution as historian, moving from the "phallocentric" models of investigatory thought she learned as a Ph.D. student at Columbia to the feminist—and, she implies, more humanistic—approaches she uses now as an associate professor of history and psychiatry at the University of Pennsylvania.

Readers needn't fear a shrill tone here; the book, though abundantly sympathetic to women as persons, is not anti-male. Indeed, if anything, men, so often women's victimizers, emerge here clearly as psychic victims themselves of their own misconstrued sexual values.

Deserving particular praise is the essay "Hearing Women's Voices," about how feminist history proceeds. Applause is due in part because Smith-Rosenberg employs, in plain language, the techniques of semiotics.

Also noteworthy is the chapter on eighteenth- and early nineteenth-century lesbian love in which we see the irony that what today is viewed as risqué and was not long ago defined medically (by men, of course) as organic illness was once, even in Christian America, widely accepted by the middle-class as sweet, natural and harmless. Private documents (letters and diaries) of pioneer women, college girls and other types support Smith-Rosenberg's claims. Reviewing lesbianism among the bourgeoisie between the 1870s and 1920s, *Disorderly Conduct* relies more on novels and confessions of the literati like Virginia Woolf, Djuana Barnes and Gertrude Stein. The comparison to simpler folk of earlier times is a bit strained.

Language metaphorically reflects social structure. Hence the need to study closely not just what was done but also what was said, publicly and privately, about it. Social history considered this way reveals that sexual energy and gender definitions are universal and timeless matters of concern. Feminist history, thus grounded, teaches that women gain or lose social power as they participate in or abdicate responsibility for the shaping of language.

*—David Emblidge*

© ALVIA G. GOLDEN

SATURDAY REVIEW TALKS TO

## CARROLL SMITH-ROSENBERG

CARROLL SMITH-ROSENBERG IS A SOCIAL HISTORIAN who says that she and other feminist writers "are all trying to write books that somehow present the female experience in all its complexity—the pain, the power. I wish I could write a book like that," she says. "I don't know if I ever will."

Smith-Rosenberg prefers to write about "how the question about women and the construction of gender in our society raises fundamental political, social and philosophical questions." She says she is "keeping a rather jaundiced eye on politics" and "questions everything that has a claim to being natural.

"Women have been claimed to be the Natural—that means uncivilized," she says. "Once you begin saying, 'Well, these things are not, in fact, natural for women,' it raises other questions about society."

Smith-Rosenberg feels her most direct influences are symbolic anthropologists Mary Douglas and Victor Turner, and women's historians Natalie Z. Davis and Adrienne Rich.

Of her own work, Smith-Rosenberg's favor-



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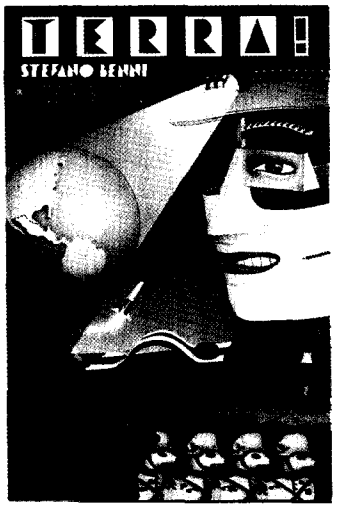
ites are essays on "Davy Crockett as Trickster" and "The Female World of Love and Ritual." The former examines how, in the 1840s, Crockett, a character introduced through comic books "that sold like hotcakes," caught the imaginations of young men. Crockett was "a pornographic and very violent hero" who, in reality, had no power, says Smith-Rosenberg. "It was a way that young men got trapped in images and fantasies of power that go nowhere."

The latter essay is her most popular: a description of correspondence between anonymous women at the turn of the century. The letters show women had "a tremendously rich emotional life" and shared "highly erotic, sensual feelings. . . . Their letters are actually seductive," she says.

Originally from New York City, Smith-Rosenberg now lives in Philadelphia. She received a B.A. from Connecticut College for Women and advanced degrees from Columbia. She says her work method is to go to a library and "immerse" herself in material and then sit down with a pad of yellow paper, a soft lead pencil, a sharpener and a big eraser. She recently began using a microcomputer to store her documents. "I'm just getting electrified." For recreation, she sails, rides horseback and studies romantic architecture.

Smith-Rosenberg is currently at work on a book, to be published by Knopf, that uses popular writing and letters to examine the emergence of bourgeois identity formation in the first half of the nineteenth century.




**Terra!**
by STEFANO BENNI

Translated from the Italian by Annapaola Cancogni
Pantheon Books, 342 pp., $6.95

IS IT POSSIBLE TO MAKE AN AMUSING farce out of nuclear winter? *Terra!*, a post-apocalyptic novel by Italian humorist Stefano Benni, at least makes an attempt at it.

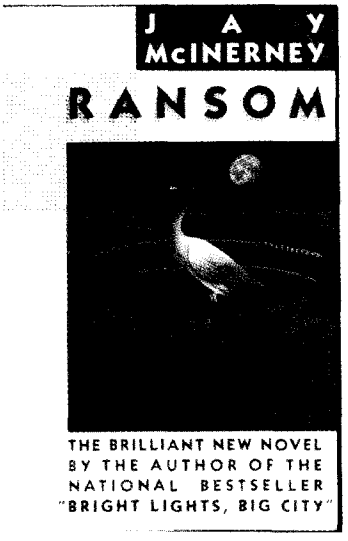
The novel is set in 2157, after Earth is shrouded in a second ice age following six atomic wars. But our unrepentant civilization of sex, drugs and rock and roll is not dead—it has simply moved underground. Paris is a subterranean multi-level discotheque with porno robots, mind drugs and video games that kill or maim any losing player.

Europe and China, now called the Sino-European Federation, are governed by a general, aided by a former TV host who is now the Secretary of the Interior and Show Business. When the Sinoeuropeans receive a message from a space explorer about Terra, a wonderful new planet with all the characteristics of pre-war Earth, they send a mission to find it. A three-way space race begins as the Sinoeuropean ship is followed by crafts from the other two world powers, the Amer-Russian alliance and the Samurai Empire of Japan. The question is: which faction will control the new world if, that is, the Earth powers don't destroy it first?

Luckily, peace-loving souls working on the Terra flight manage to save the mission from the clutches of their hungry militaristic bosses. They discover that Terra is actually Earth itself, but in an earlier era. The answers to man's problems, they learn, are not in outer space, but here on their own planet. Indeed, they must eventually unlock Earth's energy by penetrating the mysteries of Inca sun worship in Peru.

The plot and moral of the book are fairly trite and obvious. But the fun of the novel is in its countless digressions and bizarre stunts, such as a robot who falls in love with a building because it reminds him of his uncle, or a dinner in an outer space restaurant where the food jumps up and wrestles the diner to the floor. But the irreverent and slapstick humor clashes with the book's solemn and moralistic message, and prevents Benni from making *Terra!* a complete success.

—*Alexander Stille*

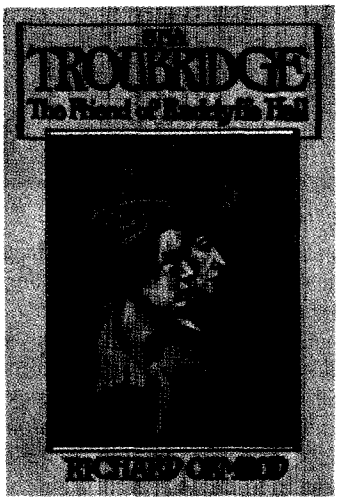



A Ransom Note

THE PHENOMENAL SUCCESS OF *BRIGHT LIGHTS, BIG City* will be a hard act to follow. Although clearly from the same pen, Jay McInerney's new novel, *Ransom*, is far removed from the fleshpots of lower Manhattan. Named for its main character, the novel describes the experiences and observations of a young American post-graduate living in Japan.

McInerney, who lived in Japan after graduating from Williams, had completed most of this novel before *Bright Lights* (soon to be a major motion picture starring Tom Cruise) hit the big time.

Like its predecessor, *Ransom* will be published as an original paperback in the adventurous and worthy Vintage Contemporaries series.




**Una Troubridge: The Friend of Radclyffe Hall**
by RICHARD ORMROD

Carroll & Graf, 320 pp., $18.95

WHILE PhD CANDIDATES IN UNACKNOWLedged minor masterpieces of English lit-



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erature and those with a keen eye for missing pronouns might figure out from Richard Ormrod's introduction what compelled him to write *Una Troubridge: The Friend of Radclyffe Hall*, others can only dive in for the hell of it. And after wading right on through the early Edwardian facts of life and the undertow of psycho-guess work, these readers will suddenly find themselves caught up in the high drama of life with the most outspoken lesbian couple of the century.

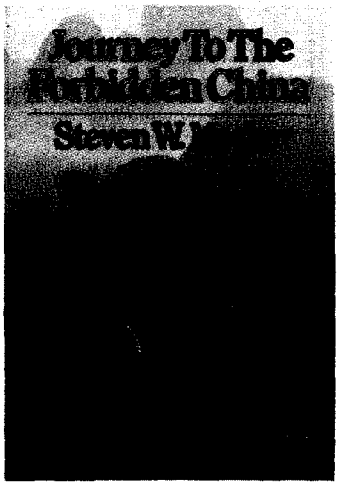
On August 1, 1915, Una Troubridge, twenty-eight and half-heartedly married to a British naval officer with unenviable postings in Malta and Serbia, was hardly prepared to discover her destiny in the form of another woman. Radclyffe Hall was christened Marguerite Antonia and called Peter as a child, but everyone knew her as John. In those days she was considered "a congenital invert," which translates today as a female-to-male transsexual, and she swept Una right off her feet with her pin-stripe suits, dashing hats and "rather raffish smile." For twenty-eight years, the two women "made common cause" in good times and bad, in sickness and in health. John nursed Una through a case of the clap (a little going-away present from her seafaring ex-husband) and Una was her partner's "editor, proof-checker—and sometimes whipping post" once John's career as a novelist took off. Together they pursued all the pleasures typical of the British upper-middle classes, lived seasonably abroad, and "liked their maids to wear small toques." Among their friends they counted many distinguished figures—Sir John Gielgud, Colette, Madame Nijinsky—and they had a passion for psychical research, i.e. seances.

*A studio portrait of John, 1932*

In 1928, Radclyffe Hall's notorious novel *The Well of Loneliness*, a frank account of sexual inversion and arguably the first transsexual statement ever written, caused an uproar in England, where it was banned (in spite of testimonials to its literary merit from the likes of Hugh Walpole and Virginia Woolf) and became an overnight international sensation. John and Una found themselves catapulted to legendary fame as a model of respectable gay life, a status that restricted their freedom and made their later years together a shared tragedy.

The raw biographical material here is certainly interesting; in one case perhaps too much so. Try as he might, author Ormrod, who set out to give us Una's life, makes us instead want to know all about John Radclyffe Hall, a personality with enough charm and nobility to seduce anyone, male or female, in person or from the printed page.

*—Julie V. Iovine*




## Journey to the Forbidden China

by STEVEN MOSHER

Free Press, 180 pp., $17.95

AUTHOR STEVEN MOSHER TREKKED INTO the backlands of a China that has hardly ever been revealed to Western eyes, not in search of a specific geographic point, but rather for an answer to the question of what the Chinese Communist Party has done for the peasantry since the Revolution. His controversial work not only shatters illusions regarding the actual state of affairs in rural China; it also topples our presumptions as to the pastoral contentment of the rural Chinese, given their seemingly rustic, serene surroundings.

Mosher leads us on an incredible journey through space, and also back in time, where the focus of the individual is "a desperate struggle to feed oneself from the plot of land you were born on, culminating in an earthen grave."

Mosher paints a vivid picture of a China divided in two: a mechanical society made up of workers (along with the officials) whose standard of living is improved at the expense of the peasantry, who are forced to supply the government with fixed quotas at below market prices. Mosher's intuitions of rural China were formed by his countless encounters with the peasantry: an old woman selling red-bean popsicles; the overbearing, crotchety Chinese petty officials; the destitute children begging, harassed by the police and asked to leave by families who cannot support them.

Upon entering the province of Kweichow, Mosher encountered a chilling sight: families living in cave homes, an example of "life pared down to its absolute minimum." Despite the fact that he had obtained permission from the government to travel in this hitherto off-limits area, Mosher was detained, interrogated and sent back to Canton for "violating the travel regulations for foreigners."

Mosher paints a vivid portrait of his driver, Ming, which gives us a direct insight into the psyche of the Chinese peasant—a clue as to how they bear the unbearable. Ming's stoic humor is evidenced in his statement: "The only thing a man can do in this country is stay out of trouble with the authorities, and smile at the absurdity of it all."

Finally, Mosher's driving question as to what the Party has done for the peasantry, given that their strong backs allowed the Communists' rise to power, can be answered in one exchange. When asked how things have changed since the revolution, a peasant replied, "We now have rubber tires on our carts."

*—Robert Parucha*

*Continued on page 73*



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# Talking to Isaac Bashevis Singer

LATER THIS MONTH DOUBLEDAY WILL PUBlish a wide-ranging series of *Conversations with Isaac Bashevis Singer.* In talks with teacher and writer Richard Burgin the octogenarian Nobel Laureate, who came to America in 1935, covers every aspect of his life and work: from his thoughts about God to his low opinion of Barbra Streisand's film version of his story *Yentl the Yeshiva Boy.* The following are some excerpts from these conversations:

**Singer:** A man must have some contact with humanity, whether he wants it or not. I would say that the best contact with humanity is through love and sex. Here, you learn many things about life, because in sex and in love human character is revealed more than anywhere else. Let's say that a man in society can play a very strong man, a dictator, but in sex he may become reduced to a child, or to an imp. The sexual organs are the most sensitive organs of the human being. For example, the eye or the ear never sabotage you. An eye will not stop seeing if it doesn't like what it sees, but the penis will stop functioning if it doesn't like what it "sees." I would say that the sexual organs express the human soul more than any other part of the body. They are not diplomats. They tell the truth ruthlessly. It's nice to deal with them and their caprices, but they are even more *meshuga* than the brain. . . .

**Burgin:** I think your understanding of women is extremely impressive.

**Singer:** Some women accuse me of hating women. The liberated woman propagandist suspects every man. Like a zealous Jew who often calls every Gentile an anti-Semite, the agitator of women's liberation calls every man an anti-feminist. They have created this kind of clannishness. They would like writers to write that every woman is a saint and a sage and every man is cruel and an exploiter. The moment a thing becomes an "ism," it is already false, and ridiculous.

**Burgin:** You've talked about the unchanging qualities of people, but the situation of women has changed and you must have seen that happening in your lifetime, as well as the situation of many other people changing.

**Singer:** I will tell you what I have seen. Jealousy, which people used to believe was a very strong instinct, for which they were ready to die and kill, has stopped playing the huge part which it played a century ago. Two great writers, Pushkin and Lermontov, died in duels because someone tried to spoil the reputation of their wives. People now have become less and less sensitive about this matter. A betrayed man does not feel anymore that he has been so wronged. Many men allow their women to have affairs and they don't make a fuss about it. And women even more so will tolerate this from men. I don't know how it happened, but this feeling that the other person is your property is slowly disappearing.

**Burgin:** Does that disturb you or do you think that's healthy?

**Singer:** In a way it disturbs me because I am accustomed to the old way. If a wife of mine told me she had a lover, I would not stay with her another day. But at the same time I think there's something healthy about this change. I don't think humanity can exist now in the way it did centuries ago where the woman was the property of the man for life. Many people have made up their minds that they cannot make a contract for love to last a lifetime. More and more men and women have come to the conclusion that they cannot ask those who love them now for a guarantee of fidelity until they are eighty. I still consider a monogamous love the *ideal,* but not all people are inclined to embrace this ideal.

**Burgin:** Speaking of the Yiddish mood of the ghetto, I read an interview in which you touched on the special character of the Yiddish man of the ghetto. Could you elaborate on this?

**Singer:** The special character of Yiddish is not only in the language, it's also in the character of those who speak Yiddish, the *Weltanschauung* of the Yiddish-speaking people. Those who spoke Yiddish for hundreds of years were different from the Jews who spoke French or English and now speak Hebrew. What I mean is, the Yiddish-speaking man is an outsider to the world because his parents and grandparents for generations back have lived in ghettos. There is one thing which they all have in common and this is a feeling that this world and its good things, and all its hopes, are not really of any great importance. The men of the ghetto understood many things which the men outside the ghetto did not. For example, if you insulted a squire or a lord or a baron by saying that his wife has a hooked nose, he would immediately call for a duel, and it was his death or your death. He could not take any insult, while the man in the ghetto never had any such thing as a duel. When one man insulted another, the insulted one would say, "He's a coarse man," or "He's a sinner who will go to Gehenna in the next world." But he would not endanger his or the other's life.

There wasn't this kind of pride which the people had when they were French or Russian or English. The Yiddish-speaking man was not a man of worldly pride. There was no place in the ghetto for being proud, for fighting over a beautiful lady or admiring the ladies the way the knights did. There was a kind of built-in passivity in these people, a feeling that everything is vanity and the best a man can do is just wait and see what destiny can bring. . . .

**Burgin:** I think you said once that you didn't really associate with the Yiddish-speaking Jews, let's say in Brooklyn, because you felt that something was missing.

**Singer:** The Yiddish-speaking Jew is a little different here, because he doesn't have to be so humble as in Poland, Russia, or Rumania. Here he's an American citizen, he gets an American passport. When he goes to France, he's an American and treated like one. But just the same, they are basically the same as they were in Poland.

**Burgin:** When you're alone with your wife, do you speak English or Hebrew?

**Singer:** We speak English. She was born in Germany.



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# The Good Companion

MARGARET DRABBLE IS ONE OF ENGland's best-known literary figures, respected for fiction, criticism and television and film scripts. An attractive woman with a lively face, she wears her brown hair in a Dutch-boy cut and clothes of interesting texture and a vaguely bohemian cast. She laughs easily, listens attentively and speaks with enthusiasm in a well-modulated voice. Her forty-five years rest lightly upon her. The living room in which we take tea is comfortably appointed, with added splashes of color from a clutch of embroidered pillows (embroidery is a hobby of both Drabble and her father) with geometric designs in gros point; an electric guitar leaning against a wall announces the presence in the house of a teenager.

Drabble comes from what she calls "an upper-working-class or lower-middle-class" background. Her parents both were the first in their families to attend universities; her father became a judge, her mother a schoolteacher. Margaret, like her sisters, was sent to Mount School, a Quaker boarding school that was "more progressive and less class-bound than the conventional public school." She found it a good experience, and its humanist emphasis on "the inner light in every person" has remained with her, although qualified by adult skepticism. Next a scholarship took her to Newnham College, Cambridge, where she studied English, spent a good deal of time acting in university theater groups and graduated with double honors.

She expected to become an actress. After finishing her degree course, Drabble married actor Clive Smith, with him joined the Royal Shakespeare Company and then became pregnant—which meant very little acting. Instead, she wrote a novel. "Looking back, it was very, very good that it worked out that way. It was as though Providence had given me the free time. I was *furious* at the time, of course." That precocious first novel, *A Summer Bird-Cage*, was published to "very pleasant, very encouraging reviews" when she was twenty-three. By the age of thirty, Drabble had four more novels, two literary awards (the Llewellyn Rhys Memorial Prize for *The Millstone* and the James Tait Black Memorial Prize for *Jerusalem the Golden*), two sons and a daughter to her credit. "Writing books," she found, "is a very good way of combining having small children, earning one's living and filling in the evening."

Early on, Drabble wrote at night, while her husband was out acting and the children slept. Later, she switched to writing in the morning and reviewing or reading during the afternoon. In the final stages of her most recent novels (*The Ice Age* and *The Middle Ground*) she would go off alone to a hotel room "and really go at it, write an enormous amount very fast. But I can only do it when I see the book coming to an end, I can't do it in the early stages." She compares the build-up of creative momentum to pushing something up an enormous hill and then having it roll down by itself.

The list of Drabble's publications is substantial and includes nearly a dozen novels (she has been compared to George Eliot, Virginia Woolf and Doris Lessing), a short critical work on Wordsworth and a biography of Arnold Bennett, and books about Britain in the Victorian Age and the British landscape in literature. In 1980 the Queen dubbed her "Commander of the British Empire."

The *Oxford Companion to English Literature* first appeared in 1932 under the editorship of Sir Paul Harvey; there were three subsequent editions, the last in 1967. In the late 1970s, the Oxford University Press invited Drabble to submit a proposal for a fifth edition. Editing the work, a five-year endeavor, would leave no time for her own novels, but, she says, "I did it partly because I didn't particularly want to write fiction at that time. I felt I'd come to the end of a certain style or *kind* of novel. I wanted to do *something*—psychologically, I have to be working—and I thought it would be very good to concentrate on a different sort of thing. It was a bit of a challenge."

MIRIAM BERKLEY

Drabble worked from the first edition, cutting out the general knowledge entries (the term "pieces of eight," the origin of the word "dollar," etc.), the category of classical allusions that were not specifically literary, and only a few no longer relevant writers ("perhaps one or two sports historians"). "I left all the authors in," Drabble explains, "because they're always interesting, and even if they're not read, one needs to know who they were, or a scholar might well need to know. The more obscure, in a way, the more you need them in a reference book."

Some antiquated entries needed to be completely revamped to place them in accord with modern standards of scholarship; authors were also reevaluated. Bulwer-Lytton's entries, for example, have been both reduced and changed, so that "different works of his are now considered important or interesting sociologically," Drabble says. "I don't think it's possible that books like *The Last Days of Pompeii* are going to be taken seriously as novels, but on the other hand, his science fiction novel, *The Coming Rate*, is terribly interesting to us now."

How did she decide who got in? "Common sense and consensus," Drabble replies. She "read around, read the newspapers, the *Times Literary Supplement*, talked to my friends, asked advice from publishers. I think that if you listen to everybody, you do come up with a sort of consensus. I feel I've become a commit-



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tee." She started, however, with "people that I admired myself. There are one or two modern novelists who I think did interesting things who are not much spoken of now," she says, and names the 1960s writer B. S. Johnson as an example. "He did something completely new and did it very wittily. I'm sure he will be in the history books in fifty years' time," Drabble gave Johnson a dozen lines "just to register his existence." She has also included "a writer whose work I very much admire, Nell Dunn, a feminist writer not spoken of by the critics with great admiration because she's too readable, she's thought of as being not *quite* literature. I put her in because I think she's very good and again, I think she did something completely new in the English novel."

Drabble also has included a few authors she doesn't care for ("Obviously, I won't tell you who they are!") but who "are important, or other people think they're important, and it's not up to me to tell them who's interesting." She does whisper a name, and exclaims, "Jolly boring!" adding, "I'm sure there will be others that I'm going to think, 'Oh, Lord, they've got to stay.' " On the other hand, Anita Brookner and Russell Hoban are not represented: Brookner began writing too recently for inclusion, while Hoban's reputation has soared really only in the last few years. It is authors such as these Drabble regrets omitting and which lead her to "suddenly wake up in the night."

The last five years have, Drabble claims, "reinforced my feelings about where my own interests lie. It's rather strange that whenever I read the entries on realism or naturalism I feel my pulse quicken. Or my entry on Theodore Dreiser—there's something in his way of writing that's terribly important to me. I think it's possible to fuse it with late twentieth century writing. Perhaps it's even being done by people like Norman Mailer, in books like *The Executioner's Song*, which take a huge chunk of reality and treat it in a semi-documentary way. I find that a very interesting way of writing for myself."

*—Miriam Berkley*


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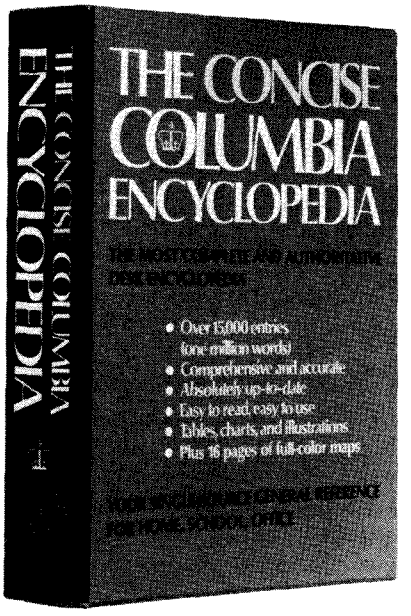
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# Pre-missionary Positions

*The distinguished French series* La Pléiade *has published, for the first time in the West, a two-volume, 2756-page Chinese novel that is a masterpiece of erotic literature.*

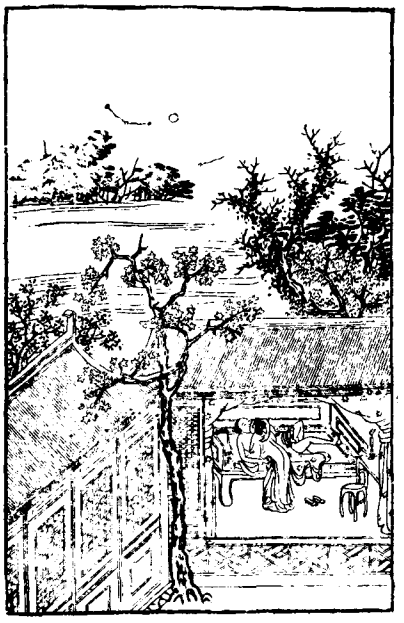
WHEN THE ANONYMOUS AUTHOR OF the classic sixteenth-century Chinese novel, *Jin Ping Mei* (*Flower in a Gold Vase*), writes about "games of clouds and rain," he is not referring to charades. He is talking about that other favorite indoor sport of the Chinese which, if the novel and its accompanying illustrations are to be believed, was the preferred pastime, rain or shine, inside or out, of that venerable and respected people: sex. Not romantic love or passionate commitment, but sheer sex—the kind that wasn't supposed to have been discovered until 1960.

This account of life in twelfth-century China under the decadent Song Emperors is not an erotic, so much as a pornographic, masterpiece.

Not that the twelfth-century Chinese wasted all their time making love. There seems to have been some kind of nascent Protestant work ethic operating in the midst of the Buddhism and Confucianism of the era. What little time wives, servant girls and concubines left the men was spent profitably, making money the old-fashioned way, through bribery (of Song officials), cheating and other reliable forms of corruption.

The hero of the novel, Ximen Qing, has made a substantial fortune as a shopkeeper with an impressive collection of businesses: herbalist, silk merchant, pharmacist and, of course, usurer. But it is as hard to earn money through graft as it is to do it honorably, and that the hero has energy left over to pursue his other activities leaves the reader amazed at his vitality, and dazed, as well, by the varieties of the sex in which the poor man has to engage.

Ximen Qing proves it's not easy having a good time. There are plenty of women to satisfy, including his three concubines, whose names make up the title of the novel. Gold Lotus, a young nymphomaniac of exquisite beauty with an inexhaustible craving for sex, murders her husband with Ximen's help, and dies a gory death at the hands of her former brother-in-law, Wu Song, "who kills tigers with his bare hands." The author describes the scene in careful detail. "I wonder what your heart looks like. I am going to examine it for you."



Wu Song stabs Gold Lotus and "widening the hole in her breast with his two hands, removes the heart attached to its five viscera." After a description of her decapitation, a small poem follows—an ode to the woman's beauty.

Another mistress is Vase, an equally sensual but more tender character who dies of a broken heart after Gold Lotus' machinations lead to the death of her son. Plum Flower, Gold Lotus' servant and Ximen's mistress, is so depraved that she surpasses even her mistress in sexual gourmandise, literally dying of an excess of ecstasy in the arms of her stepson.

Finally, there is Lady Moon, Ximen's wife. She hardly counts, devoted as she is to only the most classic forms of love-making. It is hardly surprising when Ximen finally dies . . . of an overdose of aphrodisiacs given to him by his loving comrade-in-arms, Gold Lotus.

All this is described in exquisite detail in 2600 "action"-packed pages. There isn't a sexual act known to man or beast that the author leaves out. Sodomy, voyeurism, erotic dart games—all are described with the clinical eye of a scientist describing animal behavior in a zoo.

The romantic sensuality of another great novel of the period, *The Dream in the Red Pavilion*, with its story of lost love and lost opportunities is absent in *Flower in a Gold Vase*; instead, the author offers us a cynical view of the decadent Chinese bourgeoisie under the Song dynasty, a vision no doubt inspired by the decadence of the Ming Emperors who ruled China during the period when the novel was written. Little tenderness interferes with the pursuit of pleasure for these "brutes incapable of distinguishing good from evil." This leaves the author free to describe the activity in a Chinese vernacular remarkable for its straightforward plainness and exactitude. Pornography has rarely been so beautiful.

*Jin Ping Mei* is the third Chinese novel to appear in French publisher Gallimard's distinguished leather-bound series, *La Pléiade*. It is also the only complete edition of the novel readily available in the world. Only the Chinese have published the novel in its entirety, based on the earliest surviving text of the novel (1618), from which André Levy worked to produce his superb translation. But China's puritan authorities have long considered it unfit for public consumption, so you won't find it on the shelves of your neighborhood Beijing bookstore. But to treat the novel as a mere exercise in gratuitous titillation is to ignore its power both as a portrait of China and as a meditation upon human nature and human societies corrupted by the greedy pursuit of money and pleasure. The anonymous moralist who wrote the book describes lives of unparalleled violence and dishonesty, relieved, for better or worse, by the ephemeral but vital pleasures of "clouds and rain" carried out in the gardens and tea houses of a declining civilization.

*—Alexandra Tuttle*



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# BOOKS

*Continued from page 68*

SATURDAY REVIEW TALKS TO
## STEVEN MOSHER

THE FRESNO BEE

STEVEN MOSHER'S PROBLEMS BEGAN AFTER the trip that provided the material for *Journey to the Forbidden China* was interrupted by Chinese officials. The Chinese subsequently accused him of "unethical conduct," saying he had collected state secrets and smuggled them out of the country. When Mosher returned to the United States, he published various articles and a book (*Broken Earth*) about the forced abortions and sterilizations he found were official government policy in rural China. (His information has since been corroborated by others, including Fox Butterfield of the *New York Times* and Michael Weisskopf of the *Washington Post*.) When the Chinese government threatened to suspend all scholarly exchanges with the United States unless some action was taken against Mosher, Stanford University summarily expelled him from its PhD program, despite his excellent academic record and the fact that he had completed all the requirements for a degree.

"Unfortunately, my academic career is currently dead in the water," Mosher says. Calling his expulsion "a blatant violation of academic freedom" as a result of political pressure, Mosher is now represented by superlawyer Marvin Belli (on a contingency basis) in his quest for reinstatement.

Mosher, thirty-seven, was born in Scotia, California, and grew up in Fresno, where he lives today. He served as a Navy officer in Vietnam and in 1974 was stationed in Japan, where he became interested in oriental language and culture. He found Japanese culture was derivative of Chinese culture and that "to get to the heart of it you must go to China."

He spent a year in Hong Kong studying Cantonese and then enrolled at Stanford in 1976. His research proposal, which included making demographic studies of village women, was accepted after President Carter mentioned it in talks with Chinese leader Deng Xiaoping.

"Of course I took out vast amounts of materials when I left," says Mosher, including twenty boxes of local village records. All were inspected and cleared by Chinese customs, and it wasn't until his writings appeared two years later that the Chinese accused him of smuggling out state secrets.

Mosher's residence in a village and trip were virtually unprecedented and, needless to say, are not likely to be repeated any time soon by visiting foreigners. The Chinese government has since limited field studies to no more than three weeks in one place. "Scholars are now confined to institutions, libraries and archives," says Mosher, and "there is no contemporary social research allowed."

"I've turned to writing now that the door to academe has slammed," Mosher says, and he has just finished a novel titled *San Gen*, about a family in rural China at the end of World War II. He is now working on a history of what was "probably the world's first women's liberation movement," which occurred when women in southern China became silk producers after the port of Canton was forced to open to foreign trade in 1757. Some women refused to marry, forming sisterhoods, building their own homes and temples and worshipping their own goddesses.

Mosher, who brought his Taiwanese wife to the United States two years ago, says "I still love the Chinese people. They're quite like American people. They share the same kind of sense of humor and even laugh at the same jokes."

## From Here to Maternity

by THE HIGH HEELED WOMEN & WARREN D. LEIGHT

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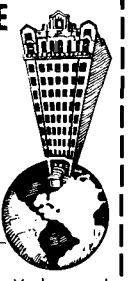

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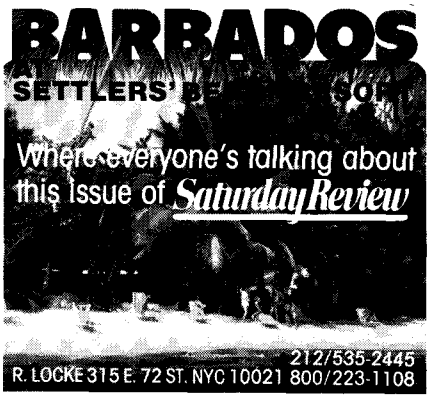
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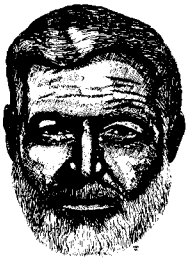

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tus, is as offensive as morning sickness.

The step-by-step manual includes "Looking for Mr. Goodsperm":

| COLUMN A | COLUMN B |
|---|---|
| Well-developed physique | Well-developed bank account |
| Well-endowed | Endows well |

and

| CLUBS TO TRY | CLUBS TO AVOID |
|---|---|
| Harvard Club | The Kiwanis Club |
| Club Med | Judy Garland Fan Club |

"The only surefire way to get pregnant: Have sex with the wrong man, at the wrong time, with no money, no job, no apartment, and if your mother knew it would kill her."

The "Now You're Pregnant" chapter shows a woman with hair standing on end, resembling a combo of Frankenstein, Lucia di Lammermoor, and someone who just ate at Burger King.

"When the going gets tough, the tough get pregnant," the book notes. "Compete with other pregnant women: . . . Who's working the longest hours with the fewest naps? Who's hang-gliding how far into her third trimester?"

One recommended exercise is "Jog to the bathroom. Throw up. Now repeat!"

The book bursts with tips on topics like handling sex in the germ-filled eighties—make sure the champagne glasses are sterile and your partner is not.

The spoof cautions supermothers, "Make sure there's good bonding between you and your maid, and especially good bonding between you and your broker."

The four High Heeled Women, a comedy troupe, are Mary Fulham, Cassandra Danz, Tracey Berg and Arleen Sorkin, an actress on *Days of Our Lives.*

They also wrote *Plain Jane Works Out.* Fortunately, their campaign for mayor of New York did not work out.

*—Marsha Dubrow*

## Romance

by JOSEPH CONRAD & FORD MADOX FORD

Caroll & Graf, 428 pp., $8.95

AS THE GRAIN IN WOOD, SO THE SYMBOLism in sea stories. A sailing vessel, enclave of order and purpose in a vast, wave-

## JUDGING A BOOK BY ITS COVER

DAVID KENNEDY

Karen Katz's design for Dan McCall's *Queen of Hearts* is *Saturday Review*'s choice for best recent book cover. Born in West Orange, New Jersey, and educated at the Tyler School of Art in Philadelphia and at Yale for her master's degree in Fine Arts, Katz has been working as a designer for the past eight years. Her first successes came in designing record covers for artists like Patti LaBelle, Scandal and the Heath Brothers. Now, as a freelance artist, she concentrates on book jackets.



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tossed wilderness, seems naturally to become a microcosm. "The world's a ship," says Melville, "on its voyage out." The sea journey can figure, too, the course of a life, and poets from Baudelaire to Hart Crane find in it an emblem of escape.

John Kemp, narrator and protagonist of *Romance*, escapes what he perceives as a dreary life in his native England by shipping out to Jamaica. There and in Cuba he finds himself immersed in romance beyond his fondest expectations: political intrigue, skullduggery, piracy and love. The plot ultimately turns on whether he can escape the gallows when he gets back home. After what Shakespeare called "life's uncertain voyage," he returns to England an old man in all but years.

Conrad and Ford slyly chose for the title of this novel (first published in 1903) one of those words that fatigue even the most ardent dictionary-reader. "Romance," like its adjectival cousin "romantic," is a maze of semantic convolution, and the authors run the word through its paces. On the lips of the callow John Kemp, "romance" refers to all that youth aspires to in the way of adventure and love. For the authors, the word also means a particular type of nonrealistic narrative—one with venerable antecedents going back to the twelfth century and earlier. The romance often allows for rigorous scrutiny of good, evil, truth and illusion; just as often, of course, it gives an author license to produce the sort of thing that bloats the bookracks at your local drugstore.

Does *Romance* lie closer to one of these poles than to the other? A few critics, vigilant in their academic crow's nests, have claimed to descry significance on this novel's horizon. Conrad and Ford, they say, here honed their narrative skills and their themes of romantic illusion breaking up on the hard rocks of experience. Perhaps. But I for one am most comfortable calling *Romance* simply a delightful adventure yarn of the type familiar from Smollett to Sabatini. In other words, the serious criticism of life that marks great fiction seldom troubles the waters on this voyage. On the other hand, not a single bodice gets ripped.

*—David Cowart*

SR


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# FILM

*by Michael Musto*

## REEL DE JANEIRO

FIRST OF ALL, *BRAZIL* ISN'T A MONTY PYthon film *per se*; it's a Terry Gilliam film, directed and co-written by the zany American perpetrator of Python's off-kilter bits of animation, and featuring only one other Python, Michael Palin, in the cast. Second of all, the film has absolutely nothing to do with Brazil, except that several times you hear the song of that title waft subliminally through your consciousness like an elegant, but remotely disturbing dream. Dreams, in fact, *are* what *Brazil* is about, according to Gilliam, who says he intended to portray the mental meanderings of people who lead dull lives, without making a dull film (he hasn't). "Walter Mitty meets Franz Kafka to the rhythm of Latin sambas" is how he fliply, but very aptly, put it two years ago, and after Tom Stoppard and Charles McKeown helped rewrite the script, Gilliam's description became even shorter and more apt—"Walter Mitty meets George Orwell." Both of those gentlemen not only *meet* Gilliam, they're also subsumed by his tonic wit and wry sensibility into his wildly imaginative dream scheme.

The film is set in the nebulous future, when Christmas packages are arriving in the form of terrorist bombs; an all-encompassing government has "plumbed-in" its central services to peoples' homes, where it's welcomed as if it were cable TV, and the Ministry of Information keeps extensive computer records on everyone, including themselves. But those computers can run afoul, and so can the minds of lowly clerks like the film's leading character (played by Jonathan Pryce), whose fantasies and longings involve him and his love interest (Kim Greist) in situations way out of their leagues.

If the dreary technology and slavish faithfulness to Orwell of this year's movie version of *1984* come frighteningly to mind, don't worry; *Brazil* isn't chained to its machinery, it merely uses it as a springboard for dark, often brilliant satire. And while *1984* was oppressively self-serious from beginning to end, *Brazil* goes off on fabulous flights of lunacy before settling into being a thriller obsessed with the nightmarish consequences of being a peon in a totalitarian world.

*Katharine Helmond demonstrates the dermatology of the future in* Brazil.

UNIVERSAL PICTURES

## Scene and Heard

"I'M VERY ANGRY AT HIM," SAID **ANOUK Aimee**, who did two films for Federico Fellini, at the gala tribute to the Italian director at Lincoln Center, "because he promised me a third film, and that third film never came. I'm getting old—he's not getting young—and I think that's very unfair."

She was joking, one presumes, but in case not, she should probably call **Steven Spielberg**, whose vast array of projects is putting even more unemployed actors to work than restaurants with waiting jobs. For one thing, Spielberg's producing and directing *The Color Purple*, based on **Alice Walker**'s Pulitzer Prize-winning novel and starring **Danny Glover** (*Places in the Heart, Witness*) and **Whoopi Goldberg**. *The Color Purple* tells the story of two sisters whose lives change over the course of thirty years when the older one leaves her home in the South to become a missionary in Africa and the younger is married off to a man she despises. The film—a prestige project all the way—is set for a Christmas release.

Premature word got out about a supposed cinematic teamup of pop stars **Madonna** and **Prince**, leading all sorts of wags to speculate on whether it would be called *Desperately Seeking Rain, Purple Susan*, or, as one of Liz Smith's informants amusingly guessed, *Lace III*. In Hollywood, thoughts like that constitute an edifying day's work.

More importantly, when **Lauren Hutton** plays a twentieth-century vampire in *Once Bitten*, will they fill in the gap in her teeth? And besides, where are they going to find the "young male virgins" she supposedly needs to sip the blood of in order to remain eternal? (Talk about survival problems.)

Could the success of *All of Me* have "possessed" other movies to deal with similar themes? It seems that way, judging by the plot of *Maxie* (due in November), a comedy in which **Glenn Close** plays a prim and proper wife who's suddenly inhabited by a feisty movie flapper from the twenties who returns from the dead.

**Demi Moore**, so good in this summer's *St. Elmo's Fire*, reveals that her previous film, *No Small Affair*, was originally a vehicle for Sally Field and Mathew Broderick with Martin Ritt directing, but Ritt's health problems at the time changed everything (the resultant movie was a *very* small affair). Another "brat packer," **Judd Nelson**, says that he hates watching himself on film so much that he feels the best way to combat crime would be to make all convicts perform Hamlet's soliloquy on film, then make them watch it 100 times a day.

That Fellini tribute, by the way, had some other amusing moments, like Fellini's wife and sometimes leading actress, **Giulietta Masina**, saying in all seriousness that the title of their next film together "has the names of two of your most prestigious actors—Fred Astaire and Ginger Rogers" (it's called *Ginger and Fred*). Shortly after that she left the stage, saying, "I have no more saliva." And we have no more items—fit to print.



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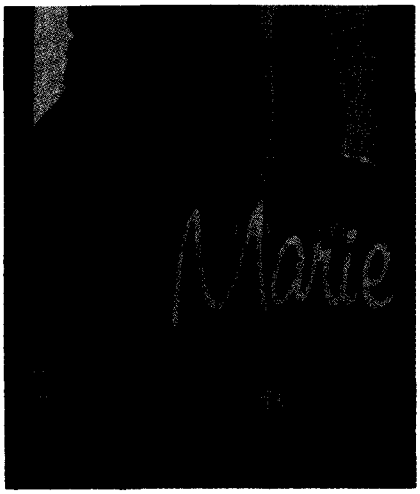
# Hail Mary

IN A WORLD WHERE ANYTHING GOES, thank God the Catholic Church is still around to be shocked. The latest Vatican controversy concerns not crooked bankers or upstart theologians in the tropics, but a new film called *Je Vous Salue Marie* (*Hail Mary*), an account of the Immaculate Conception and Nativity according to the new-wave prophet, Jean-Luc Godard. For the first time in 400 years, a Pope has intervened directly in the suppression of a work of art. Pope John Paul II tried to have the film banned from Roman theaters when it opened there in April and denounced the film as "an insult and affront to Christian faith."

Godard's film is set in a contemporary city among the working classes. His Joseph is no descendant of King David, but he has a similarly honorable occupation; he is a taxi driver who meets Mary when the Archangel Gabriel, whom he has picked up at the airport, directs him to a gas station where she is pumping gas. This Mary plays basketball, which means that she spends her free time in the pursuit of healthy activities instead of in the back seats of cars. Not that her sporty image makes it easier for Joseph when she tells him that she is going to have a baby for whom the Holy Spirit is responsible.

In truth, there is little in the film to shock even the most die-hard purist (excepting, presumably, the man who hit Godard with a pie in the face at the Cannes Film Festival). Godard sticks pretty closely to the original story. Mary is not a whore or a pimply teenager done up in chewing gum and fluorescent nail polish, nor is Joseph a drunkard or a drug-pusher. Both actors manage to suggest some of the quiet dignity of the original characters as well as their grace and beauty. Mary, played by Myriam Roussel, whom Godard has used in other films, looks like a fifteenth century Madonna, and Thierry Rode as Joseph is equally scenic.

Of course, it is not the film that is outrageous so much as the attempt to set the story in such ordinary and modern times. Indeed, it is the film's fidelity to the facts—to the banality of the characters' lives against which the extraordinary event of a virgin birth stands out in startling relief—that is unpalatable to a Catholic Church that, in its cult of the Virgin, has lost sight of her humble status. And therein lies the film's problem: ordinary life in the first century A.D. is simply more extraordinary than ordinary life in the twentieth, and the miracle that is an article of faith when set in ancient Palestine becomes a little silly in the context of a contemporary European city.




When Mary announces her pregnancy, the conception of which is coyly represented by sunsets and clouds (why didn't Godard use a white cow like the Greeks?), we respect Joseph's incredulity, and later we wonder which fundamentalist sect of the infinite variety of current lunatic groups has managed to change the poor boy's mind. Ultimately, the film is boring, and the viewer's curiosity and wonder quickly give way to embarrassed incredulity, which gives way to boredom. This reviewer fell asleep.

It looks like some Catholics may have fallen asleep as well. The Pope's attempt at censorship has considerably embarrassed the Catholic hierarchy in France, where the film first appeared, as well as all the other Catholics who failed to take a suitably strong position against the film. When *Hail Mary* was shown at the Berlin Film Festival in February, the International Catholic Film Office claimed that "Godard attempts to explain these inexplicable things which are life and love with great respect—by linking sensuality to purity, physics to metaphysics."

The Pope hasn't been the only Catholic to object to the film. The film's posters, which feature Mary's bare and faintly bulging belly—a possible source of outrage to Christians who are used to having Mary clothed instead of naked in the manner of a fertility goddess—have been papered over in some places. And in February, the Bishop of St. Etienne, a city in the center of France, organized a demonstration of Christians brandishing icons and chanting prayers outside a theater showing the film.

The Vatican, on the other hand, has set about making reparations. Since he couldn't ban it, the Pope, who takes the worship of the Virgin Mary very seriously, did the next best thing. On May 4, he chanted the rosary and twenty-five sets of ten Hail Marys from a courtyard in the Vatican to "repair the outrage suffered by the Virgin Mary."

It must have worked, because as of June 2, distributors, acting on Godard's request that the Pope not be offended on his home ground, withdrew the film from theaters in Rome.

Reports of massive protests, attempted arson at a Spanish theater showing the film, the pie incident at Cannes and threats of legal proceedings in Italy have merely whetted American appetites for *Hail Mary*. Triumph Films, the U.S. distributor, promises an early autumn release.

To date there are no plans to excommunicate Godard. In any case, it is doubtful whether he will ever get to Heaven if he persists in making films that bore his spectators to sleep. SR

*—Alexandra Tuttle*



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# RECORDS

## CLASSICAL

*by Gregory Sandow*

★★★★ ***WEST SIDE STORY*** (DEUTSCHE Grammophon 415 253, two discs) sounds like the splashiest movie soundtrack ever put on records, and too bad it's not: one look at Kiri Te Kanawa on the album cover, lending operatic splendor to her role as teen-aged Puerto Rican Maria, and you know you'd have instant camp. Dame Kiri *sounds* a bit too much like the vocal equivalent of a well-tended British garden and, as her Yanqui lover, Jose Carreras cloaks his winning ardor in exactly the wrong accent, which he can't shake because it's his own: he's Spanish. But nothing can dim the flash Leonard Bernstein brings to his own music (with the help of a crack New York orchestra) and the album's a winner, not least because even in the most touching moments you can't help but smile.

★★★½ *ESPECIALLY* IF YOU THINK YOU don't like contemporary classical music you ought to try listening to **George Crumb's *A Haunted Landscape*** (New World Records NW326), which sounds wonderfully strange and at the same time somehow familiar, perhaps because favorite phrases from the language of twentieth-century classical music have become common these days in—dare I say it?—movie scores. Just remember George Crumb came first.

★★★★★ ONCE UPON A TIME, CLASSICAL music seemed to be linked to the foundations of Western culture, and **William Kapell**—who died in 1953, when he was only twenty-eight—really *believed*: maybe that's why on a reissue of 1946 and 1949 recordings of ***Prokofiev and Khachaturian Piano Concertos*** (RCA Gold Seal AGM1-5266) he plays with such white-hot moral fire. These works, after all, were the contemporary music of his time; RCA ought to reissue Kapell's other performances in its archives, so we can hear what he did with older music. Note: canned sound (what

would you expect?), but irresistibly knowledgeable conducting in the Khachaturian by Serge Koussevitzky, a conductor with the kind of gigantic informality that—fascinating paradox—classical music lost at the same time that it lost its moral rectitude.

## ROCK/POP

*by John Swenson*

★★★½ **TALKING HEADS** IS A HARD ACT to follow. Songwriter/conceptualist David Byrne risks painting himself into a corner each time the group records. Byrne's songwriting has defined in effect its own avant garde, so Talking Heads fans have come to expect new vistas to appear with each record. Those fans may well be disappointed by ***Little Creatures*** (Sire 25305-1), which is clearly a stylistic retrenchment for Talking Heads. The stark and straightforward arrangements recall the blueprint-like approach of Byrne's writing on *Talking Heads '77*. This is hardly a tragedy, though—the songs, particularly "And She Was" and "Television Man," combine the twisted accessibility and psychic angularity that has always marked Byrne's work.

★★★★ MARK KNOPFLER, WHO BUSIED himself producing Dylan as well as composing soundtrack music since last recording with his own band, **Dire Straits**, has returned with a new album that brings off an important evolution in the Dire Straits sound. Each of the previous Dire Straits LPs had a distinctively dry, sparse instrumental feel, but ***Brothers In Arms*** (Warner Bros. 25264-1) is dense and exotic-sounding, almost as if Knopfler's recent production experience led him to experiment with a more lavish approach to his own work. On this new album Knopfler pulls a Steely Dan, expanding the band to include Michael and Randy Brecker on saxophone and trumpet, respectively, Weather Report drummer Omar Hakim and a number of other percussionists and session musicians.

Knopfler's guitar playing is de-emphasized in some of the album's arrangements, yet it still manages to control the proceedings. He plays with stunningly abstract beauty on the richly imagistic "Your Latest Trick" and rocks out on "Money for Nothing," a sharp-edged satire of an MTV viewer that features a vocal cameo from Sting singing "I want my MTV."

★★★½ **R.E.M.** HAS EMERGED OVER THE last few years as the latest standard bearer for the curious tradition of eclectic and experimental rock music native to Georgia. In the wake of such singular groups as



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the Hampton Grease Band, B52s, the Brains and the Late Bronze Age, R.E.M. has carved a niche for itself outside of the rock mainstream and made it stick. *Murmur* and *Reckoning*, the two previous R.E.M. LPs, blended elements of sixties folk rock and art music apparently inspired by British new wave groups. ***Reconstruction of the Fables/Fables of the Reconstruction*** (I.R.S.-5592) takes the formula a step further into neo-psychedelia as dense rhythms and eerie guitar parts weave around Michael Stipe's brooding, otherwordly vocals. Veteran producer Joe Boyd (Fairport Convention, Richard Thompson, Pink Floyd, Nick Drake) doesn't try to make sense of the whole thing but just makes it sound good without worrying about the consequences. The result is a record that is reminiscent of both the Byrds and Love at their experimental extreme.

★★★½ ONE OF THE FLAGSHIP BANDS OF the garage rock trend behind the much hyped psychedelic revival, the **Fuzztones** manage to sound like any number of mid-sixties bands at once. ***Lysergic Emanations*** (ABC LP4) alternately evokes the Music Machine, Blue Magoos, Amboy Dukes and other flash and burn groups from that era without lingering for too long on any one influence and consequently avoids boredom. "Cinderella," the most original-sounding of the band's songs, is also available as part of the comprehensive garage rock collection ***Garage Sale*** (ROIR cassette only).

## COUNTRY

*by Christopher Manion*

★★★½ **WAYLON, WILLIE, KRIS AND Cash** are playing desperado again, and ***Highwayman*** (Columbia FC40056) renders a thoughtful, unhurried performance that will last. Johnny Cash wrings out a classic with his "Committed to Parkview"; and "The Twentieth Century Is Almost Over," written by John Prine and his late Near North Chicago buddy, Steve Goodman, serves as a great finale. Casualty: Woody Guthrie's "Deportee," which should have been left interred.

★★★½ **KEITH STEGALL** (EPIC 39892) has a country pedigree. His dad played with Johnny Horton and he grew up in Texas (where a *lot* of good country never leaves home), playing gospel and getting a divinity degree. Kris Kristofferson finally told him to go to Nashville—the same advice Kris gave to Steve Goodman and John Prine fifteen years ago.

That Keith writes his own stuff makes it all the more a pleasure. That attitude might be "old school" in the slick Nashville of the eighties, but good writers make better performers—and they have staying power. This is Keith's first album, and there's a lot more talent left. Johnny Horton would approve.

## R&B/JAZZ

*by John Swenson*

ONE OF THE MOST PERENNIALLY REFRESHing things about jazz is its seemingly limitless adaptability. Where forty years ago purists fought against the incursion of be-bop, today jazz is widely regarded as an umbrella that can encompass elements of rock, reggae, salsa and various international ethnic musics. The 1985 Kool Jazz Festival, while built around a series of traditional events, reflected such a pan-stylistic synthesis in several adventurous programs. One of these was "Tropical Winds," an Afro/Latin show highlighted by **Toure Kunda**, a Senegalese family of vocalist/percussionists that plays traditionally-based music augmented by Western players.

Toure Kunda's four available LPs offer an interesting variety of perspectives on their work. ***Casamance Au Clair de Lune*** (Celluloid 6102 ★★★½) is an almost completely traditional album showing the percussive roots of Senegalese

music nakedly and spotlighting the eerie initiation dance "Djamba Dong" ("Dance of the Leaves"). ***Amadou-Tilo*** (Celluloid 6104 ★★★) is a tribute to the eldest of the four brothers, Amadou Toure, who died after a 1983 performance in France. The record shows how African bands typically incorporate wholesale influences like reggae and R&B into a basic format without completely assimilating them.

***Toure Kunda—Live*** (Celluloid 6106 ★★★★½) documents the triumphant 1983 West African tour the band made after establishing itself in Europe and, not surprisingly, presents Toure Kunda in the best light. ***Natalia*** (Celluloid 6113 ★★★★), produced by noted new music conceptualist Bill Laswell, brings the ancient sounds of Toure Kunda into phase with modern musical elements. Laswell's understanding of how complex African rhythmic structures inform and augment contemporary styles makes *Natalia* a virtual seminar on the interrelation of primitive and electronic musics. You might hear *Natalia* played in discos, but if you want to hear Toure Kunda at its best, by all means get the live album.

★★★★ **DIZZY GILLESPIE** WAS ONE OF the most effective proponents of Afro-Cuban music at a time when very little was known about it in the U.S. The venerable trumpeter was also instrumental in the development of be-bop during Harlem jam sessions with Charlie Parker, Thelonious Monk and Kenny Clarke in the early 1940s. Though a number of his albums, especially the Smithsonian set *Development of an American Artist* (Smithsonian R004), are essential listening, Dizzy's work over the past few years has been disappointing, to say the least. That's why ***New Faces*** (GRP A1012) is such a welcome album. Dizzy has surrounded himself with a band of young, earnest players and delivered an inspired performance himself in the process. In addition to some new material, he covers two of his classics, "Birk's Works" and "Tin Tin Deo," with sassy aplomb. Saxophonist Branford Marsalis holds his own for the most part, busting through on "Tin Tin Deo" with an inspired soprano saxophone solo. SR



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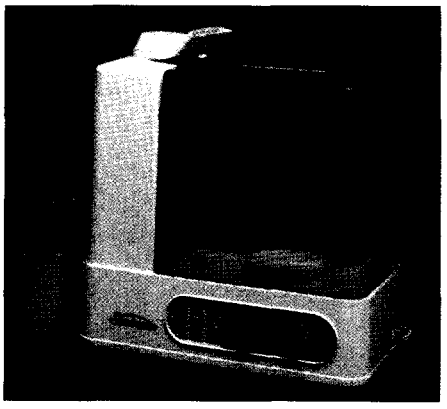

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### GIVING DUST THE BRUSH

Saving energy means paying attention to the small things around the house — like the refrigerator coils. Once these coils become coated with dust, the efficiency of your refrigerator drops dramatically. Simply cleaning the coils — and keeping them clean — can reduce your refrigerator's electric consumption as much as 10%. This brush, angled and with tapered bristles, is designed to clean deep in the coils where vacuum cleaners and dust cloths won't reach. It is a full 27″ long with 12″ of bristles and a sturdy 15″ wooden handle. It costs only **$8.00** ($1.95) #A427.

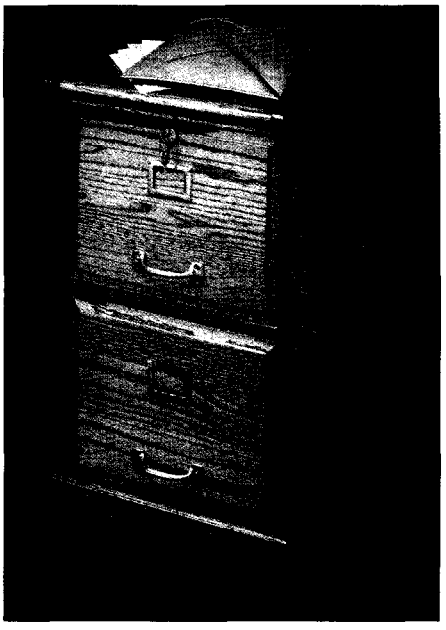
### DEEP HEAT RELIEF

Heating pads and hot water bottles mainly warm the surface of the skin — their heat does not penetrate deep into muscles and joints. Infrared heat goes deep beneath the skin to reach the actual site of inflammation and discomfort. It has been used for years by doctors and therapists, in place of medication, to gain natural relief of pain. Now there is a home unit, the Infralux, that allows you to apply infrared heat yourself, as often as you like. Fast (5-10 minutes), effective relief of pain from sinus headache, arthritis, bursitis, backache, neuralgia, sprains, muscular aches and pains. Perfectly safe to use. UL-listed. Hi/low settings. 6″ long. Plugs in normal household outlet. Comes with carry case for **$39.00** ($3.95) #A1331.

### RETURN OF THE OAK FILE CABINET

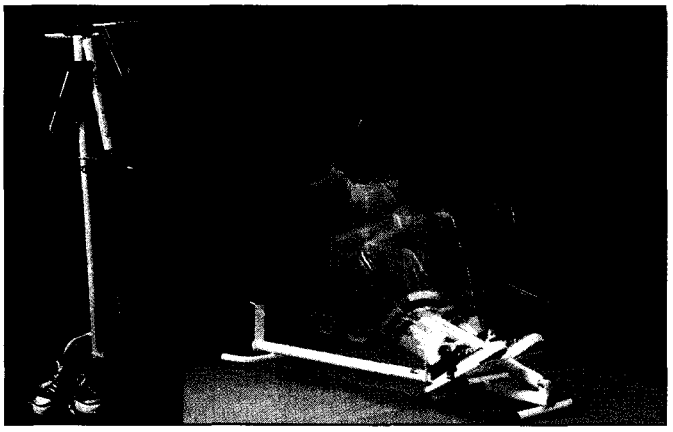
Files preserve something of value and therefore deserve the status of fine furniture. The Classic Oak File is framed in solid oak with raised panel drawer faces and solid brass hardware. Drawers hold lettersize files and suspension folders, are rabetted for strength and solidity. Solid wood, lacquer finish. Locking drawer for security with two keys. The Oak File measures 28″H x 17″W x 16″D, weighs 45 lbs., arrives completely assembled for **$159.00** ($24.95) #EVA1319. Even the price seems to date from a friendlier era.

**Shipped directly by manufacturer. Allow 4 weeks for delivery.**



### THE ART OF ROWING

The Vitamaster rower is a fitness machine designed to give maximum results at home. Rowing is one of the few activities capable of toning, firming and conditioning your entire body while improving aerobic (heart/lung) fitness. Unlike bicycling or running, rowing works all major and most minor muscle groups in your back, stomach, arms, shoulders and legs. The frame is made of durable yet lightweight (just 34 lbs.) 1½″ & 1¼″ welded steel. The padded vinyl seat tracks on nylon wheels. A tension device is center mounted and adjustable for light, medium or heavy rowing. It comes to you assembled for only **$119.00** ($10.95) #VMA995.



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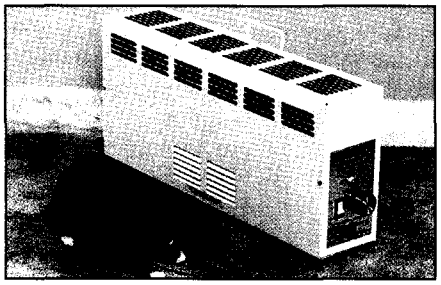
# TOOLS FOR LIVING®

## QUICKER HEATER-UPPER

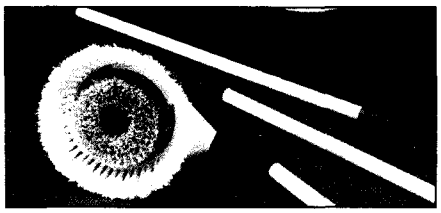
The Porta-A-Steam heater uses a maintenance-free sealed steam system to get heat flowing where you need it in just 3 minutes. Draws only 1000 watts (compared to 1500 for oil-filled radiators and hot-wire heaters) yet provides room temperatures as high as 80°. Sturdy steel casing remains touchable at all times — no fear of burns or fires. Eminently portable, weighs only 12 lbs., measures 22″ x 10″ x 4¼″. Adjustable thermostat control, continuous fan operation to circulate warm air, safety cutoffs, 1-year warranty. Porta-A-Steam is the sensible supplemental heating alternative. **$69.00** ($10.95) #A1398 each.



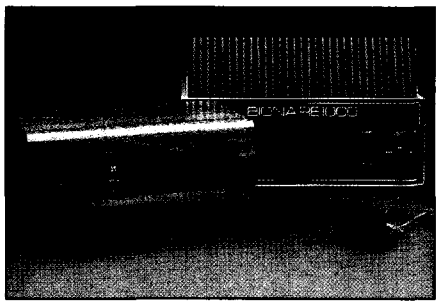
## HIGHSPEED SCRUBBER

The Swirlon Rotary Scrubber turns an ordinary garden hose into an automatic cleaning machine. Water pressure spins the 5″ inner brush for highspeed active cleaning while the 8″ stationary outer brush contains the spray and sweeps away the loosened dirt. Brushhead adjusts to any of six angles for best cleaning and contains soap reservoir for automatic sudsing and handy thumb-operated flow control valve. Two 24″ extensions provide a total reach of 70″ — ideal for washing soffits or siding on the house. Makes short work of cleaning garbage cans, lawn furniture, windows, patios and porches. The set costs **$32.00** ($3.95) #C1A1135.

**Shipped directly by manufacturer. Allow 4 weeks for delivery.**

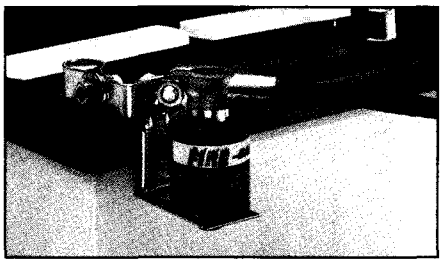


## FRESH AIR MACHINES



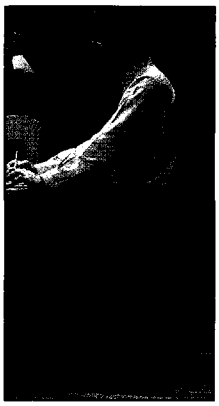
The Bionaire 500 removes 99% of all particulate pollutants from the air, cleans the average room three times an hour and it includes a switchable ion generator. A switchable fragrance dispenser allows you to add a fresh scent to the air when you wish. The Bionaire 500 measures 11″ x 7″ x 5″, uses only 45 watts energy, comes in a hard plastic woodgrain finish. The Bionaire 500 costs **$135.00** ($9.95) #A1349. A larger model 1000 has three speeds instead of two, measures 14″ x 8″ x 8½″ with a lifetime steel housing. The Bionaire 1000 costs **$289.00** ($12.95) #A1229. An even larger model 2001, not shown, cleans 300 CFM of air and costs **$399.00** ($14.95) #A880. All models are UL-Listed and carry 1-year limited warranties.

## CAR-SAVER, LIFE-SAVER



Fire-Ban reduces the risk of accident-related fires in all collisions of 22 mph or more. Within 6 milliseconds of impact, Fire-Ban automatically disconnects the battery, eliminating the possibility of sparks caused by broken wires in the headlights, taillights or elsewhere in the electrical system. Can be reset in seconds once the danger of fire is past. Fire-Ban can be key-operated to shut off all current from the battery. Key can also be used to prevent battery drawdown when vehicle is unused. Installs on top-mount or side-mount batteries in about 5 minutes, works on 6-12V batteries of passenger cars, vans and light trucks. **$21.00** ($3.95) #A1340, two for **$39.00** ($4.95) #A13402.

## IT SWIVELS!



Backless "Back" Chairs have solved the age-old problem of proper seating, aligning the body on its natural axis so that sitting does not stress spine or back muscles. The redistribution of body weight is dramatically more freeing, natural, comfortable. But until now you had to give up mobility to sit this intelligently — these chairs were unidirectional and if you needed to change orientation you had the awkwardness of moving the whole chair. Finally it swivels! In its brand-new swivel incarnation, the Back Chair is suited for use at any work station, desk or table. The reinforced oak 4-star base has commercial-quality dual-track casters for easy manueverability over carpets or floors. Effortless swivel action. Manual height adjustment. Gray poly-cotton fabric over plush cushion. This is a new twist on a good idea and until you use it you don't know how relaxed and productive you can be sitting down. The price is a nice turn too, only **$69.00** ($11.95) #EVA1337. Minimal assembly.

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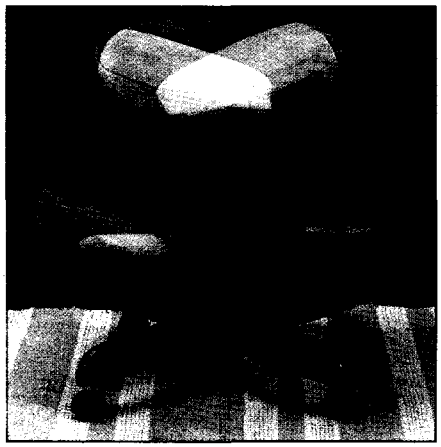

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## John Denver

*Continued from page 57*

the "We Are the World" organizers if he could be a part of their project, they rejected his offer. "I shed a few tears over that," he says. "I would have given anything to be a part of it.")

Denver visited Africa for the first time last year and finally saw for himself the devastating effects of hunger. "I went to Africa a little bit afraid," he says. "I'd taken a stand on Africa that we can end the hunger by the year 2000. What I was afraid of was that I was going to see the heart of hunger, see the real thing, and that it would dampen my enthusiasm, lessen my commitment. I thought the reality of it might be so overwhelming that I might lose my perspective that it can be ended. But it wasn't. I still believe there is hope and that hunger can be wiped out."

A song, "African Sunrise," came out of that trip and here's John Denver's recollection of what inspired him to write it: "I was sleeping overnight in a village in Burkina Faso and a dust storm late at night woke me up. I couldn't get back to sleep again—I kept hearing this strange noise. Finally, at about five in the morning, I heard a beautiful sound—the sound of roosters crowing. But this strange noise kept interrupting it. Then suddenly I realized it was the sound of babies crying, crying from the pain of malnutrition, and I knew those babies were probably going to die. And I knew there was probably a mother and a father there who could do nothing. Now, I'm a father and I related to that very, very strongly," he says, looking away and swallowing hard.

It's a long way from Aspen, he is told in response to the story.

"It's a *very* long way from Aspen," he replies sharply. "But it's still part of the same world. And that is my message. I want people to look outside of the narrow focus we all get caught up in and see that whether you live in Aspen or in Africa, underneath we are all the same." SR

## Tradewinds

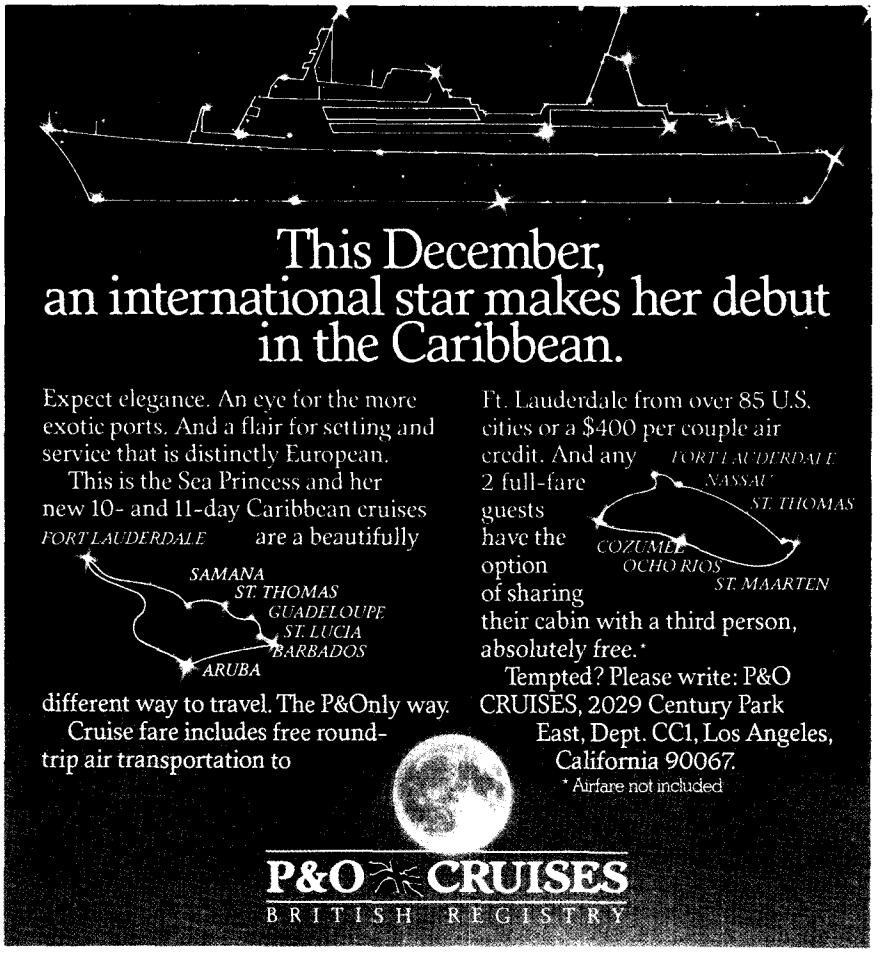
*Continued from page 65*

hear nominations. Looking at the list of those already in the series, I'm a bit skeptical that W. E. B. DuBois and Harriet Beecher Stowe have sufficient literary grandeur to belong. Historically, yes, but literarily?

Speaking of beautiful volumes, California's North Point Press has just published *A Commonplace Book of Cookery*, whose subtitle tells all: *A Collection of Proverbs, Anecdotes, Opinions, Obscure Facts on Food, Drink, Cooks, Cooking, Dining, Diners & Dieters, dating from ancient times to the present compiled by Robert Grabhorn and with a Preface by M. F. K. Fisher.*

Grabhorn was a famous printer who died in 1973, and this book, which sells for a mere $13.50, is a facsimile of the limited edition put out by the Arion Press in 1975, designed by Andrew Hoyem. It's full of discoveries and old favorites: Robert Benchley: "Often Daddy sat up very late working on a case of Scotch." And Max Beerbohm: "No Roman was ever able to say, 'I dined last night with the Borgias.' "

And speaking of light verse, the poet Robert Wallace runs the small Bits Press in Cleveland, and each year for the good of his soul and to the detriment of his wallet produces a new anthology of humorous verse. The third, *Light Year* '86, is just out, and since this column is one of the few supporters of gaiety in poetry, we are allowed to make a special offer to our readers: the 275-page hardbound book, which normally sells for $13.95, goes to readers who mention Trade Winds for a flat $9.00, postage paid. This is indeed a bargain: hundreds of poets, including the ubiquitous Updike, two naughty limericks by W. H. Auden, a poem by this year's Pulitzer winner, Carolyn Kizer, and poems by such light verse regulars as X. J. Kennedy, Louis Phillips, George Starbuck, Pyke Johnson, Gavin Ewart, Michael Braude, and—what-do-you-expect? William Cole and Robert Wallace. So, in a good cause and for some fun, send a nine dollar check to Bits Press, Department of English, Case Western Reserve University, Cleveland, Ohio 44106. SR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Page 28: Hair and make-up by Kin Kirby, N.Y.C.

# PUZZLES

*Because of our special Fall Preview features, our regular puzzles will not appear this issue.*

**Last Month's Answer:**
weather, wreathe, Whereat

**Solution to Tunick Double-Crostic No. 11:**
[SEAN] O'CASEY: SUNSET AND EVENING STAR
Here, with whitened hair, desires failing, strength ebbing out of him, with the sun gone down and with only the serenity and the calm warning of the evening star left to him, he drank to Life, to all it had been, to what it was, to what it would be. Hurrah!

**Solution to Literary Crypt No. 188:**
Many human beings say they enjoy the winter; what they really enjoy is feeling proof against it.
Richard Adams


Living shouldn't end when cancer begins.

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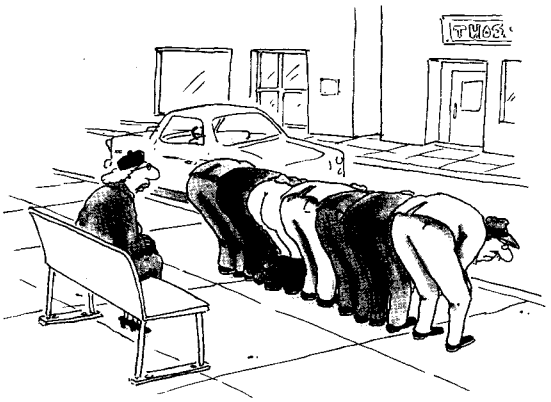
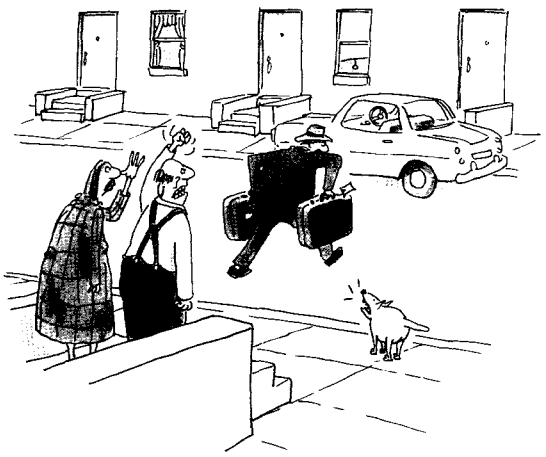
SR *presents cartoons from the British humor weekly.*



THE MOON AND SIX PANTS

PAIR OF DICE, LOST



THE LAST OF MOE HIGGENS

A TRAMP. A BROAD

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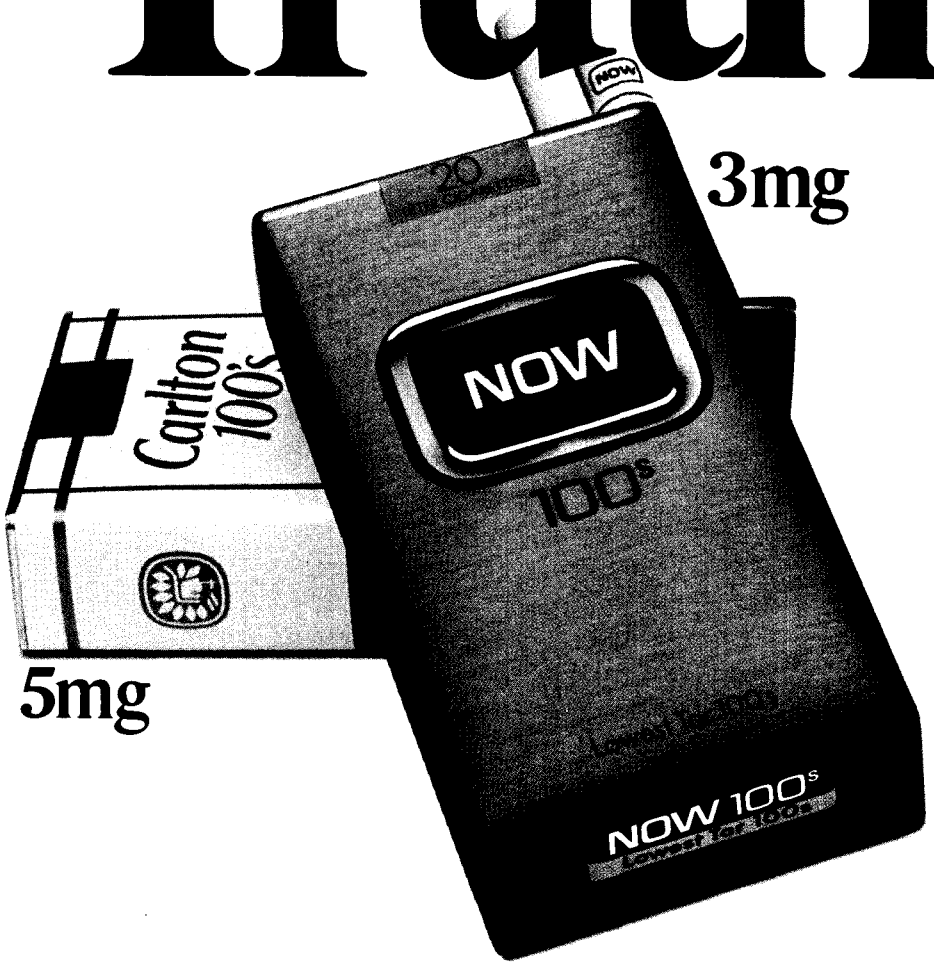


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